TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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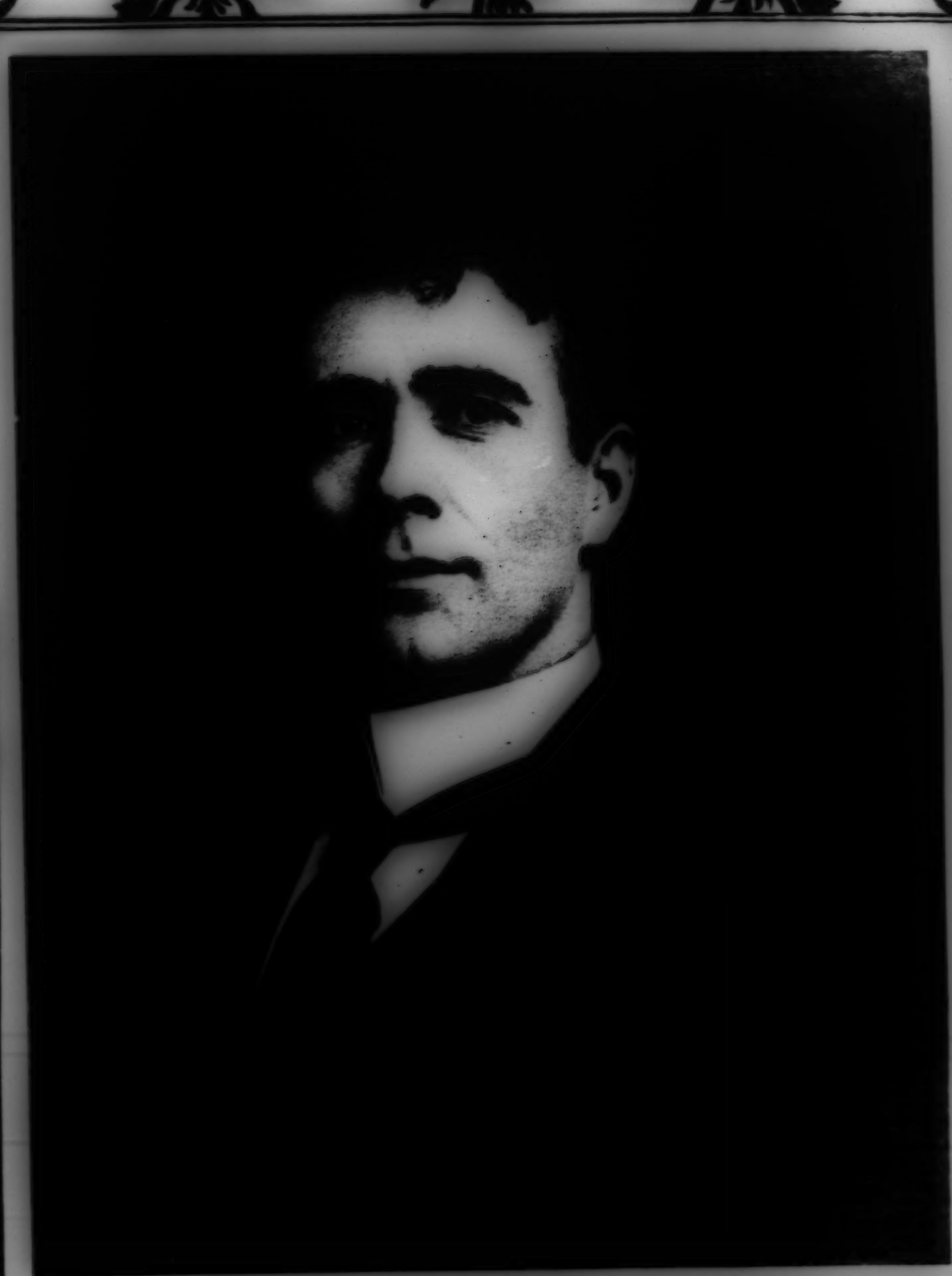


Photo by Giffin, Wheeling, W. Va.

DANIEL R. RYAN.

THE MATINEE GIRL.

It was like meeting a friend in a strange city to see the familiar fence posters of William Gillette and May Irwin along the Boston streets as they were last week.

They were the only real friendly things in town! I should imagine that a Boston audience would chill the very marrow in the bones of actors appearing there. It is the coldest place this side of the North Pole.

It is a hoodoo city to the Matinee Girl, who is always caught in a blizzard there. I have a little way of leaving New York in a tailor gown with a bunch of violets and a chiffon collarette and arriving in the Massachusetts capital to find the cabs on runners, snow on the ground and car drivers done up in fur coats and the mercury frozen in the thermometers.

I often wonder if New York affects people with the inhospitable feeling of unwelcome that Boston gives one? Philadelphia and Washington never make you feel that way. Washington's atmosphere is positively alluring and you can't go through a hotel corridor without getting a warm, cheery smile from some senator or congressman.

Philadelphia gives you the impression that there is a great deal going on there that don't get in the papers. If you arrive at midnight you find the orchestra playing at the Walton and are likely to have cards sent up to your room up to 1 A. M.

In fact, I recollect getting there once at this hour and the band was playing a waltz and it seemed the gayest place I had ever struck. There was a tap at the door, and expecting a bell boy or a chambermaid I said "Who is it?" gently, like that.

For if it's a chambermaid of course she can come in, but if it's a boy you hold the door on a two-inch crack and expect him to get a foot wide ice water pitcher through it.

But this time a voice replied pleasantly, "Me," and peeking out I recognized an old college chum who attended a co-educational university with me years ago.

"Well," I said; "How did you get up here? Why didn't you send up your card?"

"I saw your name on the register, and it was so late I thought I'd just run up."

"Well, you can just run down again," I said, "and come around at breakfast time."

He explained in the morning with a little *hauteur* that it was considered the proper thing in Philadelphia to drop in and see a friend on arriving in the town, and I asked him if the Philadelphians carried plans of the hotels so that they could find rooms by instinct, without a boy to lead them, but he could give no lucid explanation to this.

It always gave me the impression that Philadelphia was a friendly, unconventional sort of place. But Boston gives me a chill.

Last week on arriving there and finding the usual change of temperature which made New York seem like a Winter resort in comparison, I was shown with chattering teeth into a beautiful, luxurious room, and the first thing my eyes fell upon was a picture of Oliver Cromwell framed in black ebony. Fancy Oliver Cromwell! You remember the face, I suppose? It's one of those things that you can't forget. And framed in ebony!

Well, this was depressing enough, but the atmosphere of the room was like a cold storage house.

"Shall I turn on the steam?" asked the boy.

"I should," I replied. "And throw a handkerchief over that face—or turn it to the wall or something, please."

He turned on the radiator, but it was one of the kind that didn't radiate. I froze quietly for half an hour waiting to hear it gurgle, and then I rang and asked for my bill.

When they heard the trouble they said they would build a fire on the hearth. Then a porter came in with a lot of ornate logs and fixed them and lit paper under them, but they only steamed. Gradually they began to smoke; but the smoke at least was warm, so I sat there in the mist and felt as though I were living in an Ibsen play. He is very fond of those cloudy effects.

By and by there was excitement in the corridor and knocks on the door and I opened it and found negligee ladies there.

"We smelled smoke," they said; "is there a fire in here?"

"No," I replied, "there is not. That is just what's the matter. I might endure Oliver Cromwell in a decently heated room, but I refuse to stand for him on ice."

They looked at me in a shocked, scared way. They didn't seem to gather who Oliver Cromwell was and didn't exactly understand about his being there, I suppose.

But at all events, Boston is the only city that I was not only frozen out of, but smoked out of, and I am sorry for the actors who have to face the Boston audiences.

That is why, when people ask me how I like Boston, I always reply that I think it a quaint town. "Quaint," like "charming," is a word you can take any way you like, but "quaint" is newer, so I use it.

We have become so thoroughly accustomed to queer French farces at the Madison Square Theatre that it is almost startling to find Willie Collier there in a lively, amusing play like On the Quiet.

I never go in through that queer switched off doorway but I expect to see Fritz Williams cavorting in pajamas or making himself utterly ridiculous; not that he is ridiculous by nature, like Otis Harlan, but he simply has to. It's in the day's work.

And Isabel Irving trying to act a devilish French woman with seventeen lovers and looking all the time like an angel on a Christmas card.

Fritz Williams and Isabel Irving always remind me of the babes in the wood or the princes in the tower, or any of those historic young characters that were always up against it.

I should like to see magazine articles, written by both of them, on "Roles that I have played in French farces, and what I think of them." I haven't seen the new one at the Lyceum, but some one told me that Mr. Williams comes in singed.

I have seen him most every way but singed, and I am going next Saturday afternoon, to study his conception of a singed man. That's something that will take fine acting! Imagine trying to look as a singed man would feel?

But the Collier play is a decided relief from the silly French farce and the star, I prophesy, is going to develop into another Nat Goodwin—funny and never vulgar, with a serious face that will be worth a fortune to him when he gets into more important comedy parts.

There's nothing I like better than giving out bright futures, and in this case Willie—and by the way, like Cissy Loftus, he's now assumed the more dignified name of William—has an individuality that no actor even approaches, and individuality is a rare gem nowadays.

Augustus Thomas and Clyde Fitch are running a race in the writing of bright dialogue. Fitch is frothy, but Thomas is funny.

The line about the English duke is good enough to remember. One man says, "I think him slow."

"Slow?"

"Yes, don't you think him slow?"

"Well, how slow do you think he is?"

"I don't think he's started."

At the Florodora matinee a week ago, there was an innovation. During an intermission the orchestra played selections from the opera, and when the "Tell me, Pretty Maiden" number was reached the audience began to hum the tune. By degrees the hum developed into a chorus and finally the entire house was singing the melody gayly in time to the music.

This song is certainly one of the prettiest things to see and to hear that we have had in an age. It never tires one and the members of the sextet appear to enjoy it just as much as their listeners and auditors.

When the Matinee Girl first saw this opera during the first weeks of its production in New York, she noted the cleverness of the young people who sang this song so prettily.

They were all somewhat amateurish, and strangely enough, in this particular instance it was an added charm. Since then, Joe Walsh, one of the dapper clerks, who is the happy possessor of a splendid voice, has moved up to a real part in The Burgomaster, where he has more opportunities for acting and singing than those afforded him in the Casino's popular opera.

In fact, since the first night the pretty maidens and the clerks have changed their individuality quite often with the exception of Margaret Walker, who leads the young women still, and one or two of the young men whose success has given them a confidence which they lacked at first.

There are any number of pretty girls in the chorus of Florodora who are prepared to go on as pretty maidens at a moment's notice in case the originals do not show up.

They have caught the town, and it is a hard old town to catch! They say the bathtubs in their flats are full of orchids all the time. Wouldn't that make you think? Just to go on and sing a little song and bob your head! And orchids five dollars apiece.

THE MATINEE GIRL.

A GREATER MISTRESS NELL.

A new and more elaborate production of Mistress Nell will be made for Henrietta Crosman's engagement at Wallack's Theatre, beginning April 29. Taking advantage of the greater stage room at this theatre, Manager Maurice Campbell is having two new scenes painted, that will be larger and handsomer than those used at the Bijou and the Savoy. The ballroom scene will be made a feature, a large number of extra people appearing in it. The costumes, too, will be new. Mr. Campbell also contemplates some changes in the cast.

LA SHELLE'S THEATRE.

Kirk La Shelle closed contracts last week for the erection of his theatre at the corner of Broadway and Forty-seventh Street, which will be called the Colonial and will be opened within a year. The Central Realty Bond and Trust Company will turn the property over to Mr. La Shelle as soon as the work of building is under way. The land cost $200,000 and the building will cost $300,000.

SMYTH SIGNS NEW STARS.

W. G. Smyth, whose management of William Collier will terminate at the end of this season, last week signed contracts with R. D. MacLean and Odette Tyler to star them next season in a repertoire consisting of King John, Coriolanus, and The School for Scandal. Special and elaborate productions will be made of each play and a strong company engaged.

ENGAGEMENTS.

Harry Gwynette, for A Mormon Wife.

Louis Van Wiethoff and William Adams, with Whitney and Knowles' Quo Vadis (Western).

By Jacob Litt, for The Price of Peace: Minnie Seligman, May Buckley, Anne Sutherland, Marion Elmore, Mabel Taliaferro, Arthur Forrest, Henry Bergman, Charles Cherry, Fred Thorne, and W. T. Carleton.

With J. K. Emmet and Lottie Gilson in Fritz in a Mad House: David Rogers, Ida Lewis, Gilbert Fitzgerald and May Capwell.

Yolande Bijou, re-engaged with Corse Payton, to play Mary in The Ensign.

Jane Peyton, with Otis Skinner, replacing Grace Filkins.

For The Price of Peace: Charles Kent, G. Harrison Hunter, Harry Roberts, Frederick Roberts, and Charles Charters.

Violet Voltaire, with Louis James and Kathryn Kidder.

W. F. Munster, as business manager with Daniel Frohman's Stock company, on tour.

Mary Hampton, for the leading female role in Human Spiders.

Pearle Hight, as Bossy, A Texas Steer.

MORE ACTORS IN THE WAR.

The publication in The Mirror of Feb. 23 of an article by Judge W. E. Horton, of Mt. Clemens, Mich., entitled "Actors in the Army," has brought forth two communications that show that Mr. Horton did not mention all the players that have answered the muster-roll. Of course, Mr. Horton gave only such names as he recollected and did not pretend to be complete.

Giles Shine, in a letter to The Mirror, largely adds to the roster of actors that were in the war. Says Mr. Shine:

"Allow me to submit a few names of actors who served in the army and navy during the Civil War: Major-General Nathaniel P. Banks, who also served many years in Congress, and was Speaker of the House of Representatives; Major General Dan Macauley, later Mayor of Indianapolis for three or four terms; his brother, Colonel Jack Macauley, of Macauley's Theatre, Louisville, who, I think, was a lieutenant-colonel at twenty-one years of age; Brigadier General George W. Gile, who was a member of the Actors' Order of Friendship at his death; Major Willis Page, of Philadelphia, who was brevetted on the battlefield for bravery; he has a great war record. Captain William Harris, also an actor, was advanced from the ranks, which is sufficient indication of his record. His brother, Hamilton Harris, was a drummer boy and a prisoner of Andersonville. Lieutenant Herne, brother of James A. Herne, was, I believe, the youngest commissioned officer in the United States Army. W. J. Le Moyne, of excellent record as an actor, is equaled by his record as a soldier. Lieutenant Matt. B. Snyder, U. S. N., was at Vicksburg during the siege and has a good record. John M. Barron, of Baltimore, an actor and manager, was an engineer in the navy during the Civil War. Sergeant John Germon, who has a good record, is now at the hospital, lamed for life from an accident that occurred at the American Theatre a few weeks ago. W. P. Paul, who died recently, was a sailor during the Civil War. Milton Nobles was a high private and did good service.

"Major Frank Bangs served in the Confederate army and has a splendid record for bravery. After the war he went to the National Theatre, Washington, D. C., as leading man. The resident population of the city were all Southern and endeavored to control the entire house on the occasion of his first appearance. Knowing there would be a demonstration, some of "official—and Yankee—Washington" gained entrance. The gallery gods were all rebel to the core. When Major Bangs came on the stage the "Yanks" started to hiss. But the thunders of applause from all over the house, and the rebel yells soon drowned the hisses, and the Major was allowed to proceed. Lieutenant Theodore Hamilton also has a good record as a fighter for the "lost cause." The late Charles H. Crisp was an actor before he became successively judge, Member of Congress and Speaker of the House of Representatives. He, too, was in the Confederate Army. Charles Wyndham, the English actor, was a surgeon in the United States army during the same war, and is a member of the G. A. R. The late Harry Meredith was a sergeant in the United States Marine Corps and served with Farragut through the Civil War. There were many others, no doubt, that I do not recall."

James L. Clark, writing from the Soldiers' and Sailors' Home, Bath, N. Y., says:

"Here are the names of the actors who served in the Union Army during the rebellion of whom I have personal knowledge: Robert Johnston, captain of Twenty-fifth New York Infantry; Charles T. Smith, at one time manager at Buffalo, Rochester, Troy, Albany, New York, and Columbus, lieutenant and quartermaster of an Ohio cavalry regiment; Thomas Finn, of the same regiment; William Harris, captain in the New York cavalry; Thomas Bernden, lieutenant in the New York infantry; James Oates, lieutenant of Delaware infantry; William Sheridan, captain in signal corps on General Thomas' staff; Charles Walters, captain in New York cavalry, killed at Brandy Station, Va.; William H. Hamblin, captain of Virginia cavalry; Frank Cutler, lieutenant in Massachusetts artillery; Thomas De Walden, chaplain of Twenty-fifth New York Infantry, well known at the old Park Theatre; Robert McWade, lieutenant in the New York infantry; John Jack, captain of Pennsylvania infantry; Michael Lacy, of an Ohio regiment, died in Dayton Soldiers' Home; Nate Saulsbury, member of an Illinois battery; William Cogswell, lieutenant in New Jersey infantry; George Brydon, died at Soldiers' Home, Bath, N. Y.; Thomas Leigh, lieutenant Thirty-eighth New York Infantry and aide-de-camp to General Hobart Ward.

CUE.

Daniel Sully is rewriting The Corner Grocery for Pat Karroll.

Suesskind and Rehfeldt, the new lessees of the Lexington Avenue Opera House, announce a season of Summer opera at that house. William Parry is to manage the company.

Frank Sanford, of Across the Pacific, was accidentally shot during a recent performance of the play, and is now a patient in St. Vincent's Hospital. His injury is not serious, and he will be out in a week's time.

Hiawatha Park Casino, Mount Vernon, Ohio, will be operated next Summer by John D. Torrey, of the Woodward, who has leased it from F. B. Chase. Mr. Torrey means to conduct a season of fourteen weeks for repertoire and stock companies, and will give his personal attention to the stage, assisted by Fred Glosser.

Mrs. Theodore Johnston has been compelled by illness to retire from Walter E. Perkins' The Man from Mexico company, and is at a hospital in Boston, where she is now convalescent.

Marion Longfellow, late of Augustin Daly's musical company, is now successfully playing Sallie with Walter E. Perkins in The Man from Mexico. Her former role of Nettie in Mr. Perkins' company is now capitally acted by Mabel Spencer.

Fraulein Ternina, Mlle. Olitzka, Signor Cremonini, Signor Campanari, and M. Plancon will appear in a concert at the Waldorf-Astoria on March 25.

F. E. Berquist, of Galesburg, Ill., who successfully managed the Auditorium, of that city, for the nine years ending in July, 1899, has again leased that theatre for five years beginning April 1, 1902, and will personally manage it.

H. G. Carlton has closed with Our New Minister to assume the management of the Effie Carlton company.

On Feb. 23, at Naugatuck, Conn., Manager Scoville, of the Klark-Scoville company, presented for the first time on any stage his new three-act comedy, entitled My Uncle's Holiday. The piece is reported to have made a hit, and Mr. Scoville will keep it in his repertoire.

The tall clock that stands against the wall in the kitchen scene of The Dairy Farm once belonged to the grandfather of Charlotte Cushman, it is said, and was purchased from the famous actress' sister by Manager Wallick, who proposes at the close of the season to place it in his residence.

Mr. and Mrs. Edgar Foreman, now with the Siberia company, will go to London in July to appear in their specialties there.

Joseph Physioc is painting the three "sensational" scenes for From Scotland Yard, Arthur Shirley and Benjamin Landeck's successful play, that will have its first presentation in this country this Spring.

George H. Broadhurst has decided to turn his latest farce, The House that Jack Built, into a musical comedy. It is now in course of reconstruction and will be sent on the road next season, with a well-known singing comedian in the leading role, a male quartette and a female chorus.

Broadhurst Brothers have leased the Western rights in The Wrong Mr. Wright to John J. Coleman, and the Eastern rights to John Allison, for next season.

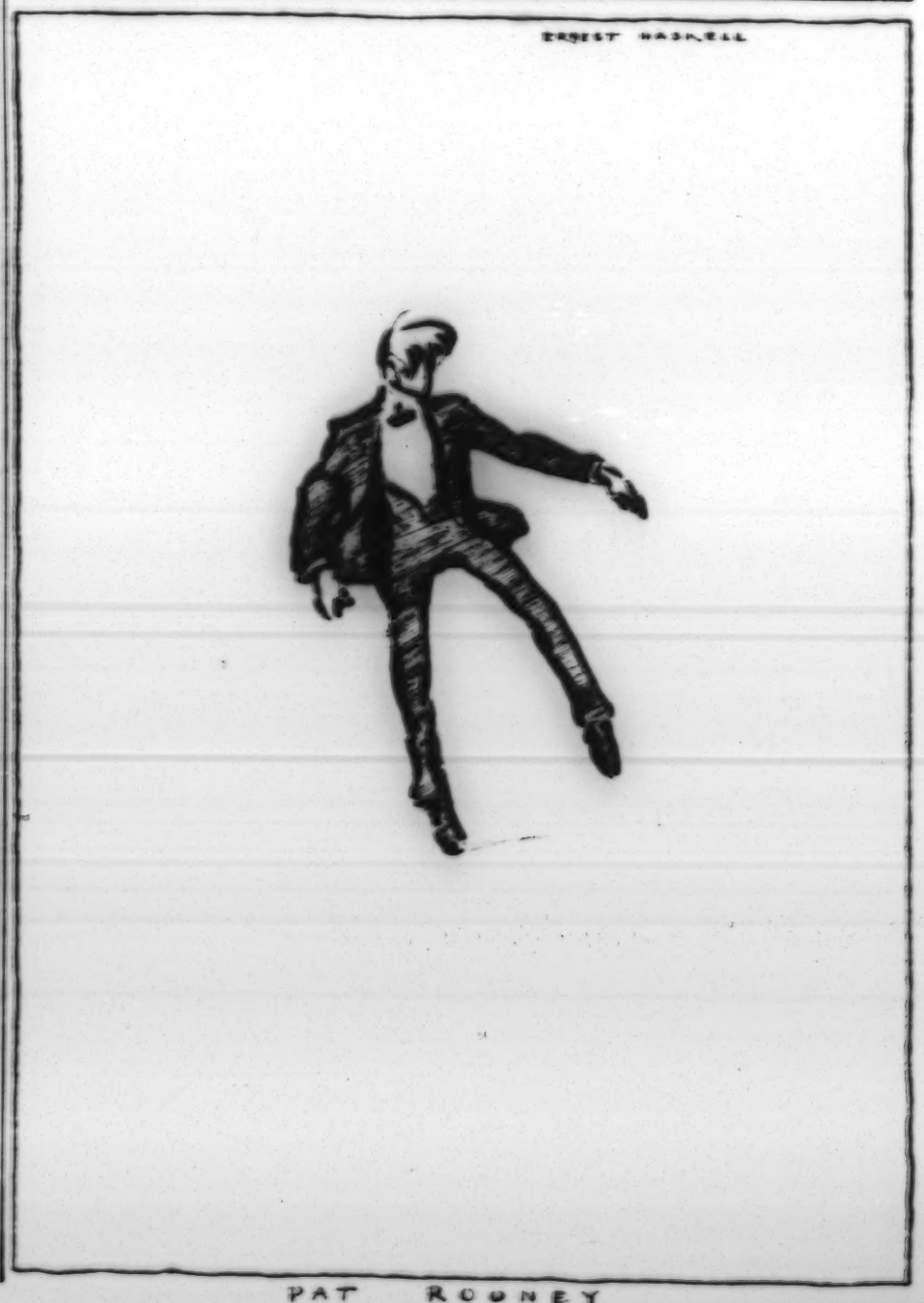
A. H. Chamberlyn has announced that he may produce here The Beauty and the Beast, the last Drury Lane pantomime, and Miss Simplicity, the new Barnet-Beartz extravaganza.

Shaw and Thompson have sold the Shaw Theatre, Hutchinson, Kan., to Fred W. Casner, who has appointed W. A. Lee manager. Mr. Lee has been manager of the Hutchinson Opera House for many years, and will now direct both theatres.

On the recent engagement of Mrs. Leslie Carter in Zaza at the Salt Lake Theatre, the Jones Hummer Advertising Agency issued an unusually handsome souvenir programme, printed in colors, and illustrated profusely.

Louis Dittmar's comic opera, Father Knickerbocker, will be produced at Midland Beach on July 1.

Casey's Wife will next season be under the management of Fred Follett, who has secured the rights from the author, Robert J. Donnelly, and will present it with the original scenery and a strong cast.



IN OTHER CITIES.

SAN FRANCISCO.

Mrs. Leslie Carter in Zaza at the Columbia has been the most notable figure Feb. 25-2. Concerning Mrs. Carter's interpretation of the character of Zaza, there is but one opinion, it is fascinating in its intensity. The play itself has been variously criticised. Indeed, it has been fiercely attacked by at least one journal of this city. The engagement continues through another week. Mrs. Carter's supporting co. is a capable one. Charles A. Stevenson as Bernard, Harold Howard as the Duc de Brissac, and Mark Smith in the part of Cascart act in a most effective and pleasing manner. Marie Bates in the role of Zaza's aunt supplies a graceful bit of comedy. She acts with much discretion. Nina Lyn fills the small role of the deceived wife in a thoroughly satisfactory manner, while Therese Berta, the little girl, plays her part daintily and cleverly.

Howard Hall's drama, A Husband's Honor, in which the author appears in the leading role, had its first production at the Grand Opera House and scored a popular success. The play is based on the familiar story of an unfaithful wife and her subsequent punishment. While the theme is old, Mr. Hall's method of treatment is somewhat unique. The most striking incident of the play is the scene in the third act, representing a gambling pavilion at Monte Carlo, in which Adgie and her cage of lions play a prominent part. The betrayer of the wife, Nina Morris, gains possession of a note intended for the husband, Mr. Hall. The husband demands that it be surrendered to him, whereupon it is thrown into the lions' cage instead. Mr. Hall secures the note by dashing into the cage among the captive beasts. This feature was enthusiastically received and Mr. Hall was repeatedly called before the curtain, along with Adgie, the lion tamer. The drama is well suited to Mr. Hall's romantic style. His chief support, Nina Morris, as the unfaithful wife, is excellent. Virginia Calhoun, a California actress, recently arrived from New York, is surprisingly good in the role of the husband's friend, while Frederic Hartley deserves praise for his work in the part of the faithful servant. The remainder of the cast is well balanced and quite acceptable. Good houses are the rule. Around the World in Eighty Days 4-9.

The Central Stock co. revived The Girl I Left Behind Me to crowded houses. The play was given a most elaborate staging. Every detail requiring skill and care was given close attention. The cast was excellent. Lorena Atwood, the Central's new leading woman, carried the difficult role of Kate Kennion remarked success. Miss Atwood acted with intelligence and a naturalness that is convincing and pleasing. Clifford Dempsey filled the principal male role with splendid success. The minor roles are taken by a well trained co. The Black Flag 4-9.

The Village Parson holds the boards at the California and is doing a good business. The play is well mounted and the co. is a very capable one. Sunday, 10, will witness Morrison's Faust, the first syndicate booking at this, the only combination house, except the Alhambra, not heretofore controlled by the syndicate.

The Alcazar Stock co. is in the second week of Broadhurst's excellent comedy, What Happened to Jones. The popularity of this farce seems to be perennial, and it was cleverly interpreted by the Alcazar co. The Countess Gucki 4-9.

The Wizard of the Nile continues to pack the Tivoli at every performance. The Wizard is extremely funny, and in the hands of the Tivoli co. loses none of its popularity. Alf Wheelan and Ferris Hartman carry the leading parts with the usual success of these popular comedians, while Annie Myers, Bernice Holmes, and Maud Williams attend to their different roles with care and intelligence. Arthur Royce is singing in splendid voice. The Wedding Day 4-9.

Lovers of old-time minstrelsy have enjoyed the performances at the Alhambra of Al. G. Field's aggregation of burnt cork artists. Mr. Field's political travesty, A Day at the White House, has made a decided hit, and crowded houses have been the rule at each performance. Arthur Rigby joined the co. here. He had been left behind in Colorado owing to an illness caused by the altitude.

Mr. and Mrs. Henschel have given a series of concerts at Metropolitan Temple. These capable artists are very popular in San Francisco and large audiences have greeted them at every appearance.

E. D. MOORE.

MILWAUKEE.

A moderate sized audience greeted Howard Kyle in Nathan Hale at the Davidson Feb. 28. The play was effectively staged, and Mr. Kyle was much liked in the title role. The exquisite work of Jessie Izett attracted considerable notice. Her artistic portrayal of Alice Adams stamps her an actress of great promise. Frederick Webber, George A. D. Johnson, Harry Booker, Agnes Proctor, and Josie Sisson did good work, and Antoinette Walker, recently a most popular member of the Thanhouser co., was a sweet and charming Angelica. The beautiful theme of the play touched the spectators, though several improbable military incidents tested the credulity of thinking ones. Arizona commenced a week's engagement at the Davidson 3 to a good house. The play was well presented, and adequately staged. Charles W. Stokes scored a hit as Canby, and Sydney Ainsworth offered a good interpretation of Denton. William F. Clifton, Frank Kemble, Dustin Farnum, Cecilia Castelle, Elsie Esmond, Fred W. Strong, and John Drury did admirably, and the performance pleased. Sousa's Band 17.

Hearts of Oak was played by a capable co. at the Bijou 3 to a large house. The realistic stage pictures of the original production were again shown with good effect, and the audience was a happy one. E. P. Sullivan gave a clear cut and sympathetic rendition of the role of Terry Dennison, and Thomas M. Hunter as Uncle Davy offered one of the most interesting and lifelike characterizations seen on the local stage this season. Nat D. Jones was earnest and true to the character of Owen Garroway. Sarah Whiteford played the part of Chrystal pleasingly, Eliot Ennecking did a funny bit as Tawdrey, and Little Chrystal was represented in a delightfully natural and unconventional manner by Margaret Cecil. Lost in the Desert 10-16.

The Thanhouser co. presented a double bill at the Academy 4. Dr. Bill being preceded by W. S. Gilbert's two act play, Sweethearts. Harry Mestayer directed the latter, using a condensed version of his own, and also played the part of Spreadbow. Jennie Northcott being enacted by Daisy Lovering. Both characters were admirably portrayed, the play was correctly staged, and the players were several times recalled. In the title role of Dr. Bill, Albert J. Brown proved himself a clever light comedian, and added much to the pleasing impression he made last week. R. C. Chamberlin was a host of fun as Thomas Firman, William Yeranee gave his usual finished performance as Horton, Harry Mestayer was in his element, and made a big hit as George Webster, and Colin Campbell and Lee Baker did full justice to lesser roles. Eva Taylor represented the coquettish Mrs. Horton with discreet delicacy, her comedy being delicious in its ingenuity, brightness, and spontaneity. Edith Evlyn was excellent as Mrs. Brown. Daisy Lovering gave a lively and clever illustration of Miss Cauntlerey. Kate Woods Fiske won generous applause and laughter as Mrs. Firman, and Lulu Hastings deserves praise for her rendition of Jennie. Frederick Paulding signalized his last night at the Academy by providing exceptionally attractive scenic settings, and a large audience enjoyed the performance. Under Two Flags 11-17.

A Bell Boy was the attraction at the Alhambra 3, and the performance proved to the liking of the large audience present. Comedy of a highly farcical nature, next to no plot, but lots of specialties, and music comprised the entertainment, and the co. were equal to the requirements of this style of amusement. Leona Thurber was especially favored in musical numbers, in which she was successfully assisted by the Metropolitan Quartette. Lon Harvey in a Hebrew sketch was very good, and Bessie Marlowe, Tom Morse, the Young Sisters, John M. Welch, and others added good numbers to the bill. Theodora 10-16.

The overwhelming success of Paula Wirth's benefit at the Pabst 3 was a glowing tribute to her great popularity and talents. S. R. O. was announced, and the audience which filled the theatre dedged the charming actress with flowers, presents and applause. Miss Wirth achieved another artistic triumph in the title role of Therese Krones, her principal support being afforded by Julius Donat and Ewald Bach. Auf Strafurlaub will be given 6, and Tata Toto 10. Henrietta Crosman 7-9. CLAYTON E. N. NOERR.

KANSAS CITY.

Neil Burgess in The County Fair appeared at the Grand 4-9 and drew big houses. This popular production has lost none of its interest during its years of presentation. The settings were fine and the race scene, from which succeeding stage mechanisms have been copied, was well done. Mr. Burgess has lost none of his old time popularity as the kind-hearted but eccentric old auntie, and Cris is done by Edward T. Metcalf, an accomplished actor. The Tages of Blanche Ebee is extremely pleasing, as is also the work of Miss Seymour as Sally. Royal Lilliputians 10-16.

The second excursion of the Woodward Stock co. into Shakespeare occurred at the Standard 4-9. While this capable co. has done much to commend itself to the good will of the Kansas City play going folk, the production of Romeo and Juliet did not add to laurels which it has won through many seasons of excellent portrayal in a great variety of plays. The stage settings showed some neglect in preparation, and there was obtrusive evidence of lack of rehearsals which spoiled the effects so necessary in this tragedy. George Farren as Romeo was capable and his work was conscientious and well poised. Lavinia Shannon made the part of the gentle Juliet sweet and lovely, giving the part a vigor and a dramatic force in the declamatory passages which was effective. Lester Lonergan made much of his splendid opportunities as Mercutio, his reading being especially good. Gertrude Berkeley as the nurse gave another of her fine character impersonations, while Harry Beresford as Peter Jones 10-16.

Me and Mother at the Gillis furnished attractive melodrama to crowds 4. The play is full of human interest. Charles Macklin as the village blacksmith is a capable actor and Jules Lowdhy in the hands of Mr. Richardson was effective. Side Tracked 10-16.

Sembrich and her co. appear in Convention Hall on the night of March 16 in The Barber of Seville and the last act of Faust.

The Woodward Stock co. left the Auditorium Theatre on Sunday, March 3, for the Standard, where its plays will be given for five consecutive weeks. This move was made on account of the burning of the Grand. All of the productions booked for the Grand will appear at the Auditorium for the five weeks to come.

Kansas City is to have a new theatre for the opening of the next seson to take the place of the historic Grand, which was destroyed by fire. The playhouse will be built after the style of the Illinois Theatre in Chicago. The location has not been decided upon definitely, but there is a likelihood that it will occupy the site of the old Grand.

Blanch Walsh in More Than Queen held the stage at the Auditorium Theatre for the week of 4-9. James K. Hackett 11-17. Francis Wilson 18-26.

ST. PAUL.

The Rounders, headed by Thomas Q. Seabrooke, was presented by an excellent co. at the Metropolitan Opera House 3-6. On the opening night a large and appreciative audience was delighted with the play. Mr. Seabrooke in the role of Magindis Pasha, the Irish Turk, was entirely satisfactory. His songs were repeatedly encored. Will C. Mandeville's impersonation of the Duke De Paty du Clam scored. Bertha Waltzinger was charming as Thea, and her rich, clear soprano voice elicited the enthusiastic approval of the audience. Jeanette Lowrie, pretty and attractive as Priscilla, sang and acted the role in a most delightful manner, that won favor. Mabel Blake was good as Madame Seraphine, Nellie Lynch was excellent as Stella Gutedge. Harry Stuart did good work as the Marquis, and Jake Bernard made his mark as leader of the Dutch band. The produce then was well staged. The Christian 7-9. Sousa's Band 10. Boston Lyric Opera co. 11-16.

The King of the Opium Ring was at the Grand opera house 3-6. On the opening night the production was enjoyed by an audience that filled the house to its capacity. The drama was well staged. Howard Truesdell as George Macey appeared to good advantage. He has a striking stage presence and a pleasing voice. M. J. Jordan as Wah Sing, Chinese highbinder, played the part with artistic effect, and presented a polished conception of the role. Beatrice Lieb was pretty and attractive as Georgette, queen of the ring, and did an excellent bit of acting in the opium scene. Helen Webber as Belle Macey carried the part with marked expression and artistic skill. Katie Rooney was a very clever and vivacious Dutty Peck. Ada Boshell did good work as Maggie Peck and was clever in her Irish dialect. Kate Rooney and James J. Flannagen as Hop Top scored as fun makers throughout the performance. Harry Bennett was seen and heard to advantage as Toby Rucker. The Mozart Comedy Quartette sang a number of the latest songs and won marked favor. The Schrode Brothers are very clever in acrobatic specialties. William H. West's Minstrel Jubilee co. 10-16.

The minstrel and vaudeville entertainment given by the St. Paul Lodge of Elks No. 59, at the Metropolitan Opera House, March 1, 2, was most successful. The house was packed. Harry E. George, J. D. Kerr, and Lyle La Pine were prominent in the first part. The olio was opened by W. W. J. Tompkins, a pleasing musician and monologist, and a taking specialty followed by Al. G. Flournoy and Little Hazel Bazer. Excellent work was done by the Elks' song and dance team. Pleasing features were the excellent readings and clever impersonations contributed by Mrs. Frank Smith. Catchy specialties in song and dance were contributed by Mrs. Louis Nash, formerly known to the stage as Bonnie Lottie. The Eight Cornwallos, acrobats, from the Star Theatre, astonished the audience. GEORGE H. COLGRAVE.

JERSEY CITY.

A Texas Steer co. was at the Academy of Music 4-9 to excellent business, and is without doubt one of the best attractions offered by Manager Frank Henderson this season. The entire production and cast gave the best of satisfaction. Each part was played well. Pearl Hight, as Rossy, was chic and clever; James R. McCann, as Brander, the Congressman, was ideal; Gustave Neville as Major Tell, George T. Meech as Brassy Gall, Will H. Bray as the colored office seeker, Shirl Lewis as the private secretary, Charles N. Granville as the waiter, Lizzie Kendall as Mrs. Brander, and Eleanor Fawcett, in a dual part, could scarcely be improved upon. An excellent quartette received a number of recalls and did excellent character work. The scenery was good. The Night Before Christmas 11-16. Thomas E. Shea 18-23.

The Mathews and Bulger co. came to the Bijou Theatre 4-9 to good business, appearing in The Night of the Fourth. During the three acts the comedians are clever, the music is catchy and the specialties are entertaining. The co. is a large one. The action of the play is fast, and the finals are strong. The parts are played by Harry Bulger, Philip H. Ryley, Tony Hart, George Wiseman, Ned Wayburn, Dave Andrada, Josie De Witt, Adyln Estee, Bertha Dowling. The specialties are all of a high class. Harry Bulger's parodies are clever, and he has a pleasing way of working. Josie De Witt does a song with the large chorus capitally, and her violin solos are artistic and laughed. Ralph and Reba Bicknell, as the whirlwind dancers, are a hit, and the large chorus has been well trained. Orchestra Leader Max Hoffmann deserves praise. Shenandoah 11-16. The Mormon Wife 18-23.

Florence Bindley, who was compelled to cancel eight weeks of her booked time on account of sickness, expects to be able to resume her vaudeville dates 25, opening at the Grand Opera House, Philadelphia.

John J. Schlip, of Newark, will open with Geyer Brothers' Minstrels at Boston 11 as baritone soloist.

Sam Fisher, in advance of Byrne Brothers' Eight Bells co., writes that the co. is playing West to fine business, and will play an extended engagement at Buffalo during the exposition.

A number of New York soubrettes occupied a box at the Bijou Theatre 4, and between their talking, laughing and peanut eating disturbed a performance by the Mathews and Bulger co., and annoyed the audience.

The Mathews and Bulger co. will close season 23.

WALTER C. SMITH.

NEWARK.

N. C. Goodwin and Maxine Elliott in When We Were Twenty-one have delighted good houses at the Newark 4-9. Excellent support was given by a large, well selected co. Ada Rehan 11-16.

The Voice of Nature and Dr. Jekyll and Mr. Hyde at the Empire 4-9 served to show Thomas E. Shea to advantage. His co. is capable. Opened to fair house. Martin's U. T. C. 11-16.

Forgiven was the offering of the New Century Stock co. 4-9. Rebecca Warren made her first appearance as leading woman of the co. and gave a very pleasing performance. John Waldron as Jack Diamond was well cast. Frank Richardson and Victor Moore were excellent. Raymond Capp and George Martin made a fine pair of villains. Nicholas Tynan, Albert Morgan, and Nettie Carter assumed their roles satisfactorily. Saints and Sinners 11-16.

The Columbia Stock co. offered The Little Minister 4-9. Maud Edna Hall essayed the part of Lady Babbie, and was charming and dainty. The "little minister" does not apply to Carleton Macy physically, Mr. Macy measures 5 feet 10 inches. Nevertheless he gave an earnest, conscientious performance. Charles Halbeck as the Chief Elder again demonstrated his sterling qualities. Credit should be given Claude Brooke for the excellent staging of this play, and to Elmer E. Swart for his fine scenic equipment. Slaves of the Orient 11-16.

Manager Grodenguil, of the Newark, will have a benefit Easter Monday. The Rogers Brothers will be the attraction.

Thomas Meegan and Miss Hayden have resigned from the New Century Stock co.

Manager William S. Clark took a pleasure trip to Washington 4.

George W. Walters, of The Convict's Daughter, spent 3 in town.

Beatrice Ingram has returned from a successful trip to San Francisco and is visiting friends here.

William McKiernan has completed two new plays—The House of Bondage and Iron Orre. They probably will be produced here before the close of the season.

Minnie Monk was taken suddenly ill 4. Her part in Forgiven was handed to Lucille La Verne in the afternoon. Without a rehearsal she went on at night and scored a success. F. Z. KENT.

BUFFALO.

John Drew appeared at the Star Theatre 4-6. The Bostonians 7-9 presented The Viceroy, The Serenade, and Robin Hood. The Still Alarm 11-16.

Ellen Gwyn of the King's Players, a clever and entertaining play, was produced for the first time by the Neill Stock co. at the Teck 4, and made such a popular hit that instead of a three nights' run it was continued throughout the week and amused good sized audiences. The author is E. Owen Meech, of Buffalo. The play is in four acts and is based principally on Reade and Taylor's narrative of the Mistress Stuart episode, with the change that Nell Gwyn is made the principal character. The author played the minor part of John Pepys in an easy manner. Edythe Chapman, in the title-role, surprised every one by the vivacious and lively manner in which she acted the part, all her previous work here having been of a more repressed character. John W. Burton as Samuel Pepys made the best impression of his season here, and Mr. Neill, Frank MacVicars, Lillie Dean, and the rest of the co. were satisfactory. The play with proper handling should be a success. The Lottery of Love 11-16.

The Buffalo Orchestra gave another of their delightful concerts at the Teck 3, under the efficient direction of Prof. Hartfiec, and assisted by Blanche Deprey, pianist, and Charles McCreary, basso, both of whom were pleasing. The matinee musicale of Madame Schumann-Heinck at the Teck 7, was largely attended and her splendid singing was one of the treats of the season. The Philharmonic Orchestra, of Leipsic, Germany, with the marvelous Polish pianist, Josef von Slivinski, 17. Toselli 15.

The Mormon Wife, a strong melodrama, was produced at the Lyceum 4-9 by a large and excellent co., including Thomas McLarney, W. A. Whitecar, James F. Kelly, Olive White, Grace Huntington, and others. A Texas Steer 11-16. FRANK B. WILCOX.

PORTLAND, ORE.

At the Marquam, Feb. 25, Leonora Jackson, violinist, captivated a crowded house of music lovers. Sousa and his band, with Blanche Duffield, soprano, and Bertha Bucklin, violinist, gave two good concerts 26 to two good houseful. Eugenie Blair, with fair co., 1, 2, in A Lady of Quality and Carmen, did fair business.

Cordray's, Feb. 24-2, with The Eleventh Hour, was pretyingly patronized.

Ed. E. Davis' "U. T. C.", at Metropolitan, 24-2, did average business.

It is with deep heart sorrow I chronicle the death of Guy Carlin, in New York city, night of Feb. 28. A telegram to this effect only, giving no particulars, was received here 1 by his brother, W. W. Carlin. Mr. Carlin was famous as "Karl Kennett," the song writer. It was he who wrote the words and music of "Just One Girl." He was a resident of Portland for several years. His work was eagerly sought by music publishers and theatrical managers. His verses, too, many of which have appeared in the foremost magazines of the day and in the Portland "Oregonian," were remarkable for their elevation, vigor, and catholicity of thought, purity and grace of style, as well as for their artistic construction. He was a humorist in the broadest sense of the word. In the columns of the "Oregonian" are many of his refreshing and delightfully humorous stories. With all his success, he never lost his head a hair. He was the same bright brained, modest, genial, sincere Carlin. The news of his death is a great shock to his numerous friends and acquaintances here. In the "Oregonian" of 2, "The Scote," among the best and best bits of Mr. Carlin's verse, is also printed. O. J. MITCHELL.

NEW ORLEANS.

The Watch on the Rhine, with Al. H. Wilson as the central figure, was the attraction at the Crescent Theatre 3-9. Mr. Wilson is a refined comedian, and his rendering of several charming lullabies was heartily received. Devil's Auction 10-16.

After presenting L'Aiglon at six performances, the Bernhardt-Coquelin co. opened the second half of their engagement at the Tulane Theatre 4, appearing in La Tosca, Cyrano de Bergerac, Phedre, and Les Precieuses Ridicules during the week. The engagement has been a most profitable one, and the French colony of this community were out in force and enthusiastically greeted these great exponents of the French drama. Aside from Madame Bernhardt, M. Coquelin, and M. Desjardin, the personnel of the co. is only ordinary, but serves a good purpose in accentuating, by contrast, the excellent work of the leading people. The Sign of the Cross 10-16.

At the Grand Opera House the Baldwin-Melville Stock co. continues to enjoy large patronage. Harbor Lights was the offering 3-9, and the entire cast gave an excellent account of itself. As David Kingsley, Maurice Freeman gave a vigorous and manly portrayal of a difficult role, and Maud Odell as Dora again gave manifest proof of her ability. J. M. Sainpolis as Mark Helstone did an effective piece of character work, and, in fact, is successful in all his efforts. As Lina, Lucia Moore made the most of a sympathetic role, and Blanche Seymour was a captivating Peggy. T. J. Grady did the comedy work of the play well, and several minor parts in the cast were in good hands. Hazel Kirke 10-16.

J. MARSHALL QUINTERO.

PITTSBURG.

The Bijou Theatre was filled to overflowing 4-9 during the engagement of The Convict's Daughter. The play was interpreted by a strong co. and was greatly enjoyed. The title-role was played by Jean Hayden with pathos. Frank Russell was an acceptable Colonel Gould, Priestly Morrison was a good villain, and Frank Russell as William Woodford, the "hobo," captured the house. Andrew Mack 11-16.

Under the Red Robe was given a magnificent production by the Grand Opera House Stock co. 4-9. The staging reflected great credit upon Stage Manager J. C. Huffman. The leading role, that of Gil De Berault, was ably taken by William Ingersoll. Sarah Truax played the part of Renee De Cocheforet with delightful grace and good taste. William Beach gave an excellent portraiture of Cardinal Richelieu. It is doubtful if Mr. Beach has ever been seen here to better advantage. Thomas W. Ross as Captain Laroll had a part well fitted to his comedy ability, and got all out of it there was in it. Joseph Wigherman deserves unqualified praise for his admirable portrayal of the character of Clou, a dumb servant. The other parts were satisfactorily taken by Alice Butler, Clara Hathaway, Lida McMillen, Edward Poland, Benjamin Johnson, Walter Ware, Joseph Woodburn, and Willis Martin. Next week, Cumberland '61.

E. S. Willard was at the Alvin 4-9, playing David Garrick, Tom Pinch, The Middleman, and The Professor's Love Story. The Rogers Brothers in Central Park 11-16. L. W. MENDENHALL.

MONTREAL.

Marie Dressler opened at the Academy to a good sized house in Miss Priunt 5. The comedy itself is sketchy and not particularly original, but Miss Dressler's excellent performance makes up for a good many shortcomings in the play. Whenever she is on the stage things are kept going, and her singing of the various coon songs allotted to her was inimitable. She was ably supported by W. H. Lytell, who scored as the slangy sporting editor. Zella Frank as the soubrette gave a performance that was full of snap and go. Robert Harris deserves praise for his sketch of the comic anarchist, and the rest of the co. as a whole acquitted themselves creditably. Mu Cousine 11-16.

At the Theatre Royal, The Vagabonds gave one of the best entertainments of the kind that we have seen this season 5-9. The features are the Three Nubos and the Mignani Family. Fogg's Ferry 11-16.

Herbert Spencer, for the past two seasons leader of the Royal orchestra and in the employ of Manager J. B. Sparrow for the past eight years, will be musical director at the new Theatre Francais, which opens April 8.

Paul Cazeneuve has been engaged as leading man at the Theatre National in the French quarter. Though Mr. Cazeneuve has hitherto played here in English he is a native of Gascony, and French therefore is his native language. W. A. TREMAYNE.

PROVIDENCE.

The attraction at the Empire 4-9 was Across the Pacific, which drew large houses. The play was seen here last season. It was good then and much better now. Harry Clay Blaney as Willie Live was the chief entertainer. His was a "fat" part and he played it to perfection. The scenes are strong and the several climaxes admirably brought out. The co. gave adequate support. At Piney Ridge 11-16.

At the Providence Opera House 4-9 Ada Rehan presented Sweet Nell of Old Drury. N. C. Goodwin and Maxine Elliott 11-16.

The Lady of Lyons was played at the Talma Theatre 8 by the pupils of Malcolm Arthur. The play was put on under Mr. Arthur's direction and reflects great credit on him.

Benefit concerts in aid of the Police Pension Fund were given in the Empire Theatre and Providence Opera House evening 3. The same people appeared at both houses, which were well filled. The bill contained Reeves' American Band, Rowne R. Church, Fred Padbey, large orchestras under the direction of E. M. Fay and Andrew Lake, Frank Rice, J. E. Pettine, Minnie Harrison, Cecilia O'Leary, Mosengo's Male Quartette, Nellie Devenish, Fred Mack, Arthur Moore, and Walter Rose, Mrs. Jerome Plemmer, and others. HOWARD C. RIPLEY.

INDIANAPOLIS.

The English presented but two attractions Feb. 25-2. Stuart Robson received a flattering reception in his clever comedy, Oliver Goldsmith. There is a charm in his artistic work that the Indianapolis theatregoer of the better class is unable to resist. The Princess Chic followed. The musical comedy has been so much in evidence of late that the commonplace story and tuneful, rational music of this opera came as a refreshing shower. The excellent singing and stage presence of Marguerite Sylva were commented upon most favorably. The rest of the cast, including J. C. Miron and Isabelle Lamon, made a concentrate of marked artistic ability, double and treble with the star.

Johnnie and Emma Ray, with A Hot Old Time, filled the Park 25-2. Rice and Holland's Minstrels 28-2, who had taken in excess of their merits.

The Zoo closed its regular performances last Saturday night, but the management concluded to continue the night performances, though the quarters are used during the day as training costs. There has been no marked change of bill for the last three weeks.

WILLIAM BLAKEMAN.

TORONTO.

McFadden's Row of Flats drew a large audience to the Toronto Opera House 4, and sent the audience away laughing. The co. is large and every one works hard, in consequence of which there is any amount of life and spontaneity. Harry Watson, the trick bicycle rider, is especially worthy of note. Lost River 11-16. A Hot Old Time 18-23.

The Devil's Mine was produced by the Valentine Stock co. at the Princess Theatre 4, to very large business. Miss Anne Blancke, Mr. Louis Bresee, and Mr. Robert Evans did clever work. This co. are working melodramas to death, and it is certainly time for some other sort of play to be presented if the Valentine people wish to maintain their reputation for first-class productions. A series of Charles Dickens' plays has been suggested, and would certainly make a big hit. The Brand of Cain 11-16.

Jack Webster is recovering from pneumonia at the General Hospital.

Grand Opera House dark 4. The Bostonians 11-13.

J. V. McARDE.

MINNEAPOLIS.

The Christian was given at the Metropolitan Theatre 3-6, opening to a fair sized house. Julia Stuart contributed a fair portrayal of Glory Quayle. Lionel Adams was effective as John Storm. Frederic Conger was reasonably good as Horatio Drake. Charles Rowan, a member of the last season's cast, was decidedly pleasing as Lord Ure. Handsome stage settings. The Rounders 7-9.

At the Bijou Opera House Siberia opened for a week 3 to good business afternoon and evening. Both play and co. were well received. Julia West won marked favor as Vera. Eugenia Bessemer and Florence Lytell made a decided hit as Sara and Marie, respectively. Edgar Foreman was pleasing as Michael Trofsky. James Horne was seen to advantage as Nicolai, and W. V. Ramos made the most of Jarnoff. Elaborate scenery and stage effects. King of the Opium Ring 10.

The Sembrich Opera co. presented The Barber of Seville at the Lyceum 2 to a large audience.

F. C. CAMPBELL.

COLUMBUS.

At the Southern Herbert Kelcey and Effie Shannon appeared in My Lady Dainty 6, 7. Frank Daniels 8. The Belle of New York 9. Secret Service 11. When We Were Twenty-one 12.

The Rays in A Hot Old Time played to packed houses at the High Street 28-2. An excellent co. presented The Sunshine of Paradise Alley to good business 4-6 and pleased. The Great White Diamond 7-9. Hanlon's Superba 11-16.

Weber's Parisian Widows did well at the Grand 4-6. Victoria Burlesquers 11-13. At the White Horse Tavern 14-16.

The opening dates of our popular Summer theatres, Olentangy and Minerva, have been given out as May 19 to 25 respectively. Olentangy will be devoted to vaudeville and Minerva to vaudeville or a first-class stock co.

The organization that will open at the Grand 25, headed by William Bonnelli and Rose Stahl, will be known as the Columbus Stock co. W. W. PROSSER.

CLEVELAND.

Peter F. Dailey in Hodge, Podge and Co. was the attraction at the Euclid Avenue Opera House 4-9. Mr. Dailey has a good co., including William Broderick, Christie MacDonald, and others. The piece is a vehicle to display a lot of pretty women and costumes, together with some fine singing. E. S. Willard 11-16.

A Stranger in New York, presented by an exceptionally well balanced co., held the boards at the Lyceum Theatre 4-9 and proved a drawing card. The specialties incident to the play are of a high order. A Man from the West 11-13. Old Jed Prouty 14-16.

Smith O'Brien in The Game Keeper played to good business at the Cleveland Theatre 4-9. Through the Breakers 11-16.

The Leipsic Philharmonic orchestra, with Von Slimaki as soloist, will give two concerts at Gray's Armory 18. Sousa's Band 27.

WILLIAM CRASTON.

DENVER.

Madame Modjeska, accompanied by R. D. McLean and Odette Tyler, presented a repertoire, including King John, Mary Stuart, and Macbeth at the Broadway week ending 2 to fair business. The supporting co. was an excellent one, embracing such clever people as Barry Johnstone, Mrs. Henry Vandenhoff, and Max Von Mitzell. The productions were elaborately costumed and mounted, and Messrs. Wagenhals and Kemper deserve much credit therefor.

The Highwayman comes next to the Broadway. Among other bookings in the near future at this theatre are Wage Down East, Blanche Walsh, Mrs. Leslie Carter, Eugenie Blair, Otis Skinner, James A. Heme, Max Irwin, and James K. Hackett.

The Sorrows of Satan and Human Hearts were the bills at the Tabor and the Denver Feb. 24-2.

F. E. CARSTARPHEN.

DETROIT.

Sapho is at the Lyceum Theatre 3-9. It has been brought up to date with new specialties. The co. is composed of capable people, including Adra Ainslee, Magda Haney, Marie Nash, Bobby Rossire, Lizzie N. Wilson, the Filler Troupe, and Gallotti and his apes. The Girl from Maxim's 10-16.

Kidnapped in New York returned to Whitney's 3-9 and opened to a large crowd. The co. consists of Barney Gilmore, George Leslie, C. W. Goodrich, Tony Pearl, John Williams, William Hallman, Robert Wilson, M. E. Scott, James Dilley, Camilla Crume, Mina Shirley, Josephine Thill, Ada Thayer, Lillian Shirley, and Reba Vivian. A Hot Old Time 10-16.

Foxy Quiller was at the Detroit Opera House 4-9. Maude Adams 11-16. FREDERIC E. KIMBALL.

OMAHA.

At Boyd's Theatre Blanche Walsh in More Than Queen was seen Feb. 25-2. Alice Partt's Troubadours to fair business 1, 2. Gave very good vocal work was done. The specialties were appreciated. Brown's in Town opened 3 for 3-5 at popular prices and was quite a success. Given many of our dollar attractions. A Stranger Land 10. Francis Wilson 11-13. The Sorrows of Satan 14-16.

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CORRESPONDENCE

ALABAMA.

[illegible]—MCDONALD'S THEATRE (G. F. McDonald, manager): Farmer Dunn's moving pictures [illegible] 20-23. Good house greeted [illegible] 25. As usual, Perucchi-Beldini [illegible] good business on their third return engagement [illegible] Rentfrow's Pathfinders 4-9.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Large audience greeted Primrose and Dockstader's Minstrels 19. Frank Daniels in The Ameer to good [illegible] 20. Florence Stone Loved Him So 21. Creston Clarke and Adelaide Prince to fair business 23. Governor Jeff Taylor in lecture "Sentiment" to enthusiastic audience 25. A large audience greeted Al. Wilson in The Watch on the Rhine 28. When We Were Twenty-one 2; fair business. Crescent Stock co. 3.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): Frank Daniels in The Ameer pleased large audience 1. The Burgomaster 13. The Sign of the Cross 20, 21.——AUDITORIUM (Ben S. Theiss, manager): Rentfrow's Pathfinders had big business 25-2, presenting well From Sire to Son, Below Zero, The Three Musketeers, Monte Cristo, East Lynne, Cinderella, Captain's Mate, and The Devil's Gold Mine. The Fast Mail 15, 16. Crescent Stock co. 18-23.

DECATUR.—ECHOLS OPERA HOUSE (T. P. Littlejohn, manager): Farmer Dunn's Moving Pictures Feb. 25-2; medium business. Uncle Josh Spruceby 26; good business. Barlow and Wilson's Minstrels 6.

SHEFFIELD.—MYERS OPERA HOUSE (E. C. Downes and Co., managers): Field's Minstrels Feb. 26 to big business; audience delighted.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): A Breezy Time 1, 2 to packed and pleased house. Andrews Opera co. 6-9. The Steam Laundry 11. Robert Downing 18.

PRESCOTT.—DAKE'S OPERA HOUSE (Nick Wagner, manager): A Breezy Time 4. The Steam Laundry 9. Robert Downing 21.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Charles T. Taylor, manager): When We Were Twenty-one Feb. 25; excellent performance; large house. My Friend from India 27; fair performance; small house. The Evil Eye 28; excellent performance; S. R. O. Rupert of Hentzau 1; good performance; large audience. Baldwin-Melville co. 4-9. The Man from Mexico 11. The Princess Chic 12. A Hole in the Ground 13. Edwin Rostell 14. Because She Loved Him So 15. King Rastus 16.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): When We Were Twenty-one Feb. 26; good house. The Evil Eye 27; big business. Rupert of Hentzau 28; good audience. My Friend from India 1; poor house. Quo Vadis 2; fair business. Ewing Taylor co. 4-9. The Man from Mexico 10. Edwin Rostell 11. A Hole in the Ground 12. The Princess Chic 13.

JONESBORO.—MALONE THEATRE (W. T. Malone, manager): The Three Musketeers, with Harry Glazier Feb. 25; performance good; good house. Rupert of Hentzau, with Howard Gould, 2; excellent play; large house. Miss Hussey from Jersey 11. Carpenter's Quo Vadis 12. Edwin Rostelle 14. O'Flynn's Birthday 23. The Knowles, hypnotists, 25-27.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): Carpenter's Quo Vadis 6. Edwin Rostelle 12. Uncle Josh Spruceby 18. Krause and Taylor co. 25-30.——MERRILL INSTITUTE: Alba Heywood 2 to capacity.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Howard Gould in Rupert of Hentzau Feb. 26; fair performance; good house. When We Were Twenty-one 27; clever co.; large house. Olympia Opera co. 7-9.

PRESCOTT.—GREESON OPERA HOUSE (Guy N. Garner, manager): Carpenter's Quo Vadis 1; S. R. O.; clever co. Millicent Evans as Eunice was the favorite. Price-Arlington co. 7-9.

FORT SMITH.—TILLES' THEATRE (George Tilles, manager): Alberta Gallatin in Nell Gwynne pleased a large audience 29. A Hole in the Ground 13. Because She Loved Him So 16.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): The Three Musketeers 3 to packed house. Quo Vadis 14. Miss Topsy Turvy 20. A Thoroughbred Tramp 27.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager: Sousa's Band Feb. 18; crowded house; excellent performance. The Strollers Vaudeville co. with Crosby and Forman 22, 23; good houses; good performances. Morrison's Faust 28; good house; excellent performance. Field's Minstrels 6 canceled. Under Sealed Orders 8. A Turkish Bath 11-13. The Little Minister 15.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Under Sealed Orders as presented by the Muller co. drew fairly Feb. 24-2. Field's Minstrels 4-6. Mrs. Leslie Carter 13-16. The Little Minister 18-21.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): T. Daniel Frawley and co. in Brother John and Trilby continued 25-2 with success. Chimmie Fadden 3.

OAKLAND.—MACDONOUGH THEATRE (Ed Swift, manager): Greenleaf co. in Romeo and Juliet Feb. 24-2; fair performances; light houses.——DEWEY THEATRE (Landers Stevens, manager): Stevens' Stock co. presented Jack Royal of the Ninty-second 24-2; good business; excellent production. Arrah Na Pogue 3-9.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream Feb. 18; crowded house, enthusiastic. The Elleford co. 19-24 in The American Girl, The Charity Ball, The Two Sisters, Quo Vadis, Beacon Lights, and The Fatal Card; S. R. O.; audiences delighted.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Louis James and Kathryn Kidder played to capacity in A Midsummer Night's Dream Feb. 25. Morrison's Faust 2. A Turkish Bath 3-7.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Under Sealed Orders Feb. 23; fair house and performance. A Breezy Time 26; poor house; good performance.

SANTA ANA.—GRAND OPERA HOUSE (William McColloch, manager): Under Sealed Orders Feb. 25; performance good; small attendance. Elleford co. 4-9.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): The Little Minister Feb. 27. Rusco and Holland's Minstrels 2; small house. The Sorrows of Satan 4; fair business; play not well received. Modjeska 5. Le Voyage en Suisse 7. 'Way Down East 8. Eugenie Blair 22.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The Telephone Girl Feb. 25 pleased large audience. 'Way Down East 4. Madame Modjeska 6. Eugenie Blair in A Lady of Quality 12. Rusco and Holland's Minstrels 18. Uncle Josh Spruceby 21. Grau Opera co. 27.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): The Telephone Girl Feb. 24; good business; co. well received. 'Way Down East 5. Modjeska 6.——LYCEUM THEATRE (P. Mack, manager): Dark.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Little Minister Feb. 28. C. L. Stonaker, lecture, 2; fair business. E. V. Crook, lecture, 11. Grau Opera co. 15.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Telephone Girl Feb. 27; good business. Modjeska 8. A Lady of Quality 11. Rusco and Holland's Minstrels 19.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): The Sorrows of Satan 3 canceled. 'Way Down East 6. Le Voyage en Suisse 8.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Little Minister Feb. 26. Rusco and Holland's Minstrels 1; good business.

OURAY.—WRIGHT'S OPERA HOUSE (David Frakes, manager): Dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Henry Miller in Richard Savage 1; large and delighted audience. A good sized audience witnessed South Before the War 2. King Dramatic co. 4-9 are drawing crowded houses, presenting standard plays in an excellent manner. Kilties' Band 11. Ward and Vokes 12. Mary Mannering 15, 16.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Man's Enemy, finely staged and acted, drew large business Feb. 28-2. Alvin Joslin to fair audiences 4-6; poor performances. Hearts of the Blue Ridge 7-9. Howard and Emerson's co. 11-13.——ITEMS: The Philharmonic Orchestra, of Leipsic, rendered delightful classic music to overflowing house at Foot Guard Hall 5.—The South Before the War Band serenaded the Beefsteak Club, who were in session in Parsons' Theatre cafe on the evening of their engagement. A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): At Piney Ridge 4 deserved better patronage; David Higgins had a well balanced co. Mrs. Le Moyne and her excellent co. gave an artistic performance of The Greatest Thing in the World 5; good business. Effie Ellsler in Barbara Frietchie 7; fair business. Kilties' Band 9. Harcourt Comedy co. 11-16. Primrose and Dockstader's Minstrels 19. Sherlock Holmes 21. May Irwin 22. Jefferson De Angelis 27. Robert B. Mantell April 1.——OPERA HOUSE (W. W. Hanna, manager): South Before the War 15.——ITEMS: The Harcourt Comedy co. will put out two cos. next season.—The Y. M. T. A. B. Society are rehearsing Esmeralda.—Walter Thomas, of Mrs. Le Moyne co., a former resident of this city, was greeted by many friends here.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): The Farnsworths, hypnotists, Feb. 28-2 drew small houses. The Kilties 4 gave an enthusiastically received band concert to S. R. O.; street parade and Master Lockhart's sword dance were features. Culhane, Chace and Weston's Minstrels 5 pleased fair sized audience; olio and specialties good. At Piney Ridge (return) to S. R. O. 6; performance satisfactory; David Higgins and Georgia Waldron pleased highly, and Olive Maud Davis made a hit in her specialty. Chester De Vonde Stock co. 11-14. Denman Thompson in The Old Homestead 15. South Before the War 18.——ITEM: Manager Hoyt has installed a new orchestra of eight pieces in the Sterling, under the leadership of William De Bank.

WATERBURY.—POLI'S THEATRE (Sean Jacques, manager): The Utopians gave good burlesque and vaudeville entertainment Feb. 28. Ada Rehan in Sweet Nell of Old Drury 1. Kilties' Band (return) gave pleasing concert 2. Effie Ellsler in Barbara Frietchie 4. A Poor Relation attracted small audience 5. South Before the War to good business 6.——JACQUES' OPERA HOUSE (Jean Jacques, manager): May Fiske and the Frankie Carpenter co. closed successful week's engagement 2. Chattanooga was presented by a good co. to fair business 4-6. At Piney Ridge 7-9. King Dramatic co. 11-16.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Henry Miller in Richard Savage filled house Feb. 28 and pleased highly. Mrs. Le Moyne in The Greatest Thing in the World 4 pleased fair house. Barbara Frietchie 8. The Kilties' Band 12. Denman Thompson in The Old Homestead 16.——SMITH'S THEATRE (Edward C. Smith, manager): Hearts of the Blue Ridge 4-6. Chattanooga 7-9 divided a successful week. Alvin Joslin 11-13. On the Suwanee River 14-16.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Bennett and Moulton Feb. 25-2, presenting last half of week Darkest Russia, The Lost Paradise, Sapho, The Son of Monte Cristo, and The Bosom Friend of Bowser. Culhane, Chace and Weston Minstrels 4; good business. A Poor Relation 6; large and pleased audience. South Before the War 8. Kilties' Band 10. Wilbur Opera co. 11-16.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Klark-Scoville co. Feb. 25-2 played to S. R. O. whole week and pleased audiences in A German Friend, Across the Trail, A Country Kid, A Silent Partner, The Wyoming Mail, and Uncle's Holiday. Moving pictures 9. Kilties' Band 14. Primrose and Dockstader's Minstrels 15.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt and Son, managers): Harcourt Comedy co. 4-9 in Master and Man, The Prisoner of Andersonville, Knobs o' Tennessee, O'Day, the Alderman, Beacon Lights, The Pay Train, Sapho, Blow for Blow, and The Gypsy Queen to good houses.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Dairy Farm 2; large house; audience pleased; special musical programme by Professor Helmold's Theatre Orchestra was a feature. Dibble's moving pictures (return) 7 pleased large audience. South Before the War 11.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Vera De Noie Stock co. ended a five nights' engagement 2, having done fair business. Devil's Auction, which was featured, was finely produced. Mrs. Le Moyne 6. The Old Homestead 12.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Dairy Farm Feb. 28 pleased fair audience. Vera De Noie co. 4-9 in Devil's Island, L'Aiglon, Napoleon's Son, Carmen, Faust, Monte Cristo, and The Musketeers to good business.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): David Higgins and Georgia Waldron with a good co. in At Piney Ridge 5; fair business. South Before the War 7 pleased fair house. Denman Thompson 13. Sherlock Holmes 22.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Sylvester, hypnotist, 4, 5; excellent performance; good business. South Before the War 16. On the Suwanee River 20.

PUTNAM.—BRADLEY THEATRE (Richard Gorman, manager): Robert B. Mantell finished performance in A Free Lance 6; small house.——OPERA HOUSE: Dark.

DANBURY.—MUSIC HALL (Ed Carpenter, manager): South Before the War 12.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Unleavened Bread Feb. 26; great cast; fine audience. Allee Nielsen in The Fortune Teller 2; house full; audience delighted. Waite's Comedy co. opened for a week 4; business good. A Trip to Countown 11. Primrose and Dockstader's Minstrels 12. The Frolics of Satan 18.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Crescent Stock co. Feb. 25-2 in Forgiven, Why Jones Left Home, Myrtle Ferns, The Circus Girl, Master and Man, and Queen's Evidence pleased good houses.

ST. AUGUSTINE.—GENORAR'S OPERA HOUSE (R. Genorar, manager): Dark.——CASINO (A. M. Taylor, manager): Maud Madison in fancy dancing 3; good house; performance fair.

TAMPA.—TAMPA BAY CASINO (J. W. Conroy, manager): Gorton's Minstrels 1; good performance; fair house.

GEORGIA.

ATLANTA.—GRAND Gulius and Henry De Give, managers): Frank Daniels in The Ameer Feb. 27, 28 pleased fair audiences. Rogers Brothers in Central Park 1, 2; big business; appreciative audiences. When We Were Twenty-one 3, 4; fair business; enjoyable performances. The Burgomaster 11, 12. Bob Taylor 16. Who Kissed my Wife (local) 18. Atlanta Concert Association 24.——COLUMBIA (Gulius and Henry De Give, managers): The Mabel Paige co. closed good week's business 2. The Fast Mail 7-9. Van Dyke-Eaton co. 11-21. Gay Masqueraders 22, 23.——ITEMS: Treasurer Phillips, of the Columbia, has returned from a big hunt with one large bear to his credit.—L. De Give, of the Grand and Columbia, is in Florida.—Jack Futrell, author of Who Kissed My Wife, will take his play to New York immediately after its initial performance here, and will arrange for a professional production.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Al. Wilson 26 in The Watch on the Rhine pleased fair house. Leon Herrmann 27 was enjoyed by small houses. When We Were Twenty-one 4; light business; excellent co. Sol Smith Russell 18. Devil's Auction 21.

FORT GAINES.—COLEMAN'S HALL (Coleman Brothers, managers): Lloed and Genter's Eclipse Stock co. Feb. 25-27 in The Black Diamond 25 pleased small house. The Old Homestead 26; S. R. O.; poorly played, and East Lynne 27; fair audience.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Boone-Yuki co. Feb. 27, 28 pleased good business. The Fast Mail 12.——ITEM: Mr. Boone was prevented from showing 1, by falling down steps and breaking a rib.

GAINESVILLE.—NEAL'S OPERA HOUSE (Ben A. Neal, manager): Herald Square Opera co. (return) in Olivette Feb. 27; good business; fair performance. Alba Heywood 9.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Puss in Boots (local) to good business 1; receipts $200. The Fast Mail 11. Barlow and Wilson's Minstrels 16. The Steam Laundry 25.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Alba Heywood and Bob Taylor lecture 14. Devil's Auction 26. Walker Whiteside 27.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolfe, manager): Side Tracked Feb. 28; good house; excellent performance.

AMERICUS.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Leon Herrmann Feb. 26; fair and pleased audience.

BAINBRIDGE.—OPERA HOUSE (J. I. Sabers, manager): Dark.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. R. Trent, manager): Dark.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hanaford, manager): Grau Opera co. 1-3 in El Capitan, The Little Tycoon, The Chimes of Normandy and The Bohemian Girl; good business; pleased audiences. The Eleventh Hour 8. Modjeska 16.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): A Volunteer Hero (local) 1; small but appreciative audience. Cummings Stock co. 4.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): College of Idaho contest 1; large house pleased.

WALLACE.—MASONIC TEMPLE (M. J. Fohr, manager): Murray and Mack in Shooting the Chutes Feb. 26 canceled. Richards and Pringle's Minstrels 5.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Nell Burgess in The County Fair Feb. 27; first rate performance; big audience. Beach and Bowers' Minstrels gave excellent performance to fair house 28. The Montgomery Brothers, who belong to Peoria, had an ovation. Charles B. Hanford in Private John Allen pleased a fair audience 1. Old Jed Prouty 3 was good and packed the house.——AUDITORIUM (W. E. Munger, manager): Fads and Follies Burlesque co., booked 3-7, were delayed by wreck until too late for opening performance and engagement was canceled by mutual agreement.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Beach and Bowers' Minstrels Feb. 24, 25; fair business; audiences pleased. Other People's Money 27; large audience; performance good. The High Rollers 28 gave a good performance; S. R. O. Nell Burgess in The County Fair 1 pleased a well filled house. Peck's Bad Boy 2; small audience; performance poor. Mistress Nell 5. Anna Held 6. Private John Allen 7. Vance Comedy co. 8, 9. Town Topics 10. The Three Musketeers 11.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): The County Fair Feb. 26 pleased small audience. Beach and Bowers' Minstrels 27; large house; performance satisfactory. Secret Service 28. Quo Vadis 1; light house. Wonderland 2. Henrietta Crosman in Mistress Nell 4; good house; most enthusiastic reception of any play this season. Vance Comedy co. 5, 6. The Limited Mail pleased topheavy house. Treasure Island 6.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): The Flints, hypnotists, Feb. 25-2 did a record week at popular prices. A Hot Old Time 3 pleased a packed house. Ferris Comedians 4-9. The Evil Eye 11. The Great White Diamond 16. Whitney and Knowles' Quo Vadis 19. Nathan Hale 21. The Man from Mexico 23. Hans Hanson 24. Side Tracked 30. King Rastus 31.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): Beach and Bowers' Minstrels 2; good performance; large house. The Highwayman 4 canceled. Other People's Money 6. Anna Held 9. Quo Vadis 11. The County Fair 13. The Two Little Vagrants 18. William Owen 20, 21. Human Hearts 22. A Stranger in New York 23. A Hot Old Time 25. Stuart Robson 30.

LINCOLN.—BROADWAY THEATRE (Cossett and Foley, managers): Harry Glazier and a good co. presented The Three Musketeers Feb. 28; fair house. Peck's Bad Boy 1; small house; poor performance. Richard Golden in Old Jed Prouty 4 delighted fair audience. Treasure Island 7. Whitney and Knowles' Quo Vadis 14. Tillie Akerstrom 15. A Stranger in New York 20. The Village Postmaster 25.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Holden Comedy co. Feb. 25-2 presented Knob's o' Tennessee, Virginia of Virginia, Sapho, Nobody's Claim, Dixie Land, Eve, the Saleslady, and The Denver Express; large houses; fine performances. Beach and Bower's Minstrels 8. Other People's Money 10.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Other People's Money pleased small house Feb. 28. Secret Service 1. Peck's Bad Boy 4 to good business. Anna Held 5. Nathan Hale 8. McCarthy's Mishaps 12. Quo Vadis (ushers' benefit) 15. A Stranger in New York 18. The Royal Lilliputians 20.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): The Heart of Chicago 6. International Opera co. 7. A Poor Relation 9. William Owen 13. The Dairy Farm 15. D. S. Higgins 18-23. Ole Olson 25.——ITEM: Mrs. A. McDowell, mother of Walter McDowell, of the Kingsley and Russell co., is very ill.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): The Heart of Chicago Feb. 26; good attendance and performance. The Three Musketeers 2; excellent performance; topheavy house. Private John Allen 9. The Bowery After Dark 21. Hans Hanson 28.

CLINTON.—BENNICK OPERA HOUSE (Arthurs and Gallaher, managers): Other People's Money Feb. 22; played to large and pleased audience. Town Topics 27; enjoyed by good house. The Heart of Chicago (Eastern) 28; full house pleased. Eddie Foy 7 canceled. Quo Vadis 13.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Highwayman 1; fair audience. Nell Burgess in The County Fair 2; large house. Other People's Money pleased fair house 4. Robert Downing 5. Nathan Hale 9. Howard Gould 11.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. played to good house Feb. 27. Other People's Money 2; fair house and performance. A Hot Old Time 4; good house; pleasing performance. German Stock co. 6. Robert Downing 8.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Maloney's Wedding Day 26 to big business. The House that Jack Built (local) 1, 2; performances pleasing; large houses. Beach and Bowers' Minstrels 9. Ole Olson 16. Murray Comedy co. 18-23.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Charles B. Hanford in Private John Allen 2; small but pleased audiences. The Heart of Chicago 4; medium business. Nathan Hale 5; satisfactory performance; large audience. Uncle Josh Spruceby 11.

DOLTON.—THEATRE (William H. Hulshizer, manager): Vogel and Deming's Minstrels Feb. 27; fair house and performance. The Belle of New York 28; S. R. O.; performance excellent. Quo Vadis 4; good house; performance good. Nathan Hale 6. Uncle Josh Spruceby 9.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Nathan Hale Feb. 25; excellent performance; large audience. Vogel and Deming's Minstrels 26; good performance; fair house. Why Smith Left Home 4. Whitney and Knowles' Quo Vadis 5. A Poor Relation 12. Otis Skinner 14.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): The Three Musketeers Feb. 27; fair house; excellent performance. Mr. Glazier made a hit. A Hot Old Time 5. Field's Minstrels 8. The Man from Mexico 19. A Thoroughbred Tramp 22. Railroad Jack 25.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): At The White Horse Tavern Feb. 26 big house pleased. Charles B. Hanford in Private John Allen 5; light house; fine performance. Guy Novelty co. 7-9. Whitney and Knowles' Quo Vadis 12.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): The Evil Eye 5; good business. Grace Hayward co. opened 6 in Friends to packed house; performance fine. A Thoroughbred Tramp 25. The Watch on the Rhine 28.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): Why Smith Left Home 2 to S. R. O.; excellent performance. A High Toned Burglar 19. McCarthy's Mishaps 26 canceled. Human Hearts 28.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The Belle of New York Feb. 27; large and satisfactory audience. E. J. Connelly and Beulah Dodge scored heavily. Nathan Hale 4; fair house; excellent performance.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): A Run on the Bank Feb. 27; good performance; good business. A Romance of Elmdale Farm 15 canceled. Hans Hanson 5. Reno Novelty co. 8.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): At the White Horse Tavern Feb. 25; light business; co. fair. Charles B. Hanford in Private John Allen 28; excellent performance; fair business.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): Little Trixie Feb. 27; fair house. Quaker Concert co. delighted full house 2. Reno, magician, captivated good house 4. The Bowery After Dark 14.

PANA.—NEW GRAND (J. Will Smith, manager): The Three Musketeers 1; medium business; audience pleased. Peck's Bad Boy 5. Town Topics 9. Private John Allen 11. The Bowery After Dark 15.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The Limited Mail 2 to S. R. O.; audience well entertained. Under the Red Robe 10. Black Patti's Troubadours 17.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Other People's Money 1; performance first-class; business fair. Whitney and Knowles' Quo Vadis 18. Nathan Hale 22.

FAIRBURY.—OPERA HOUSE (Philip Wade, manager): Peck's Bad Boy Feb. 27 pleased a big house. Lucius Perry Hills, humorist 4 to good business. Kitty the Heiress 12. Swiss Bell Ringers 11.

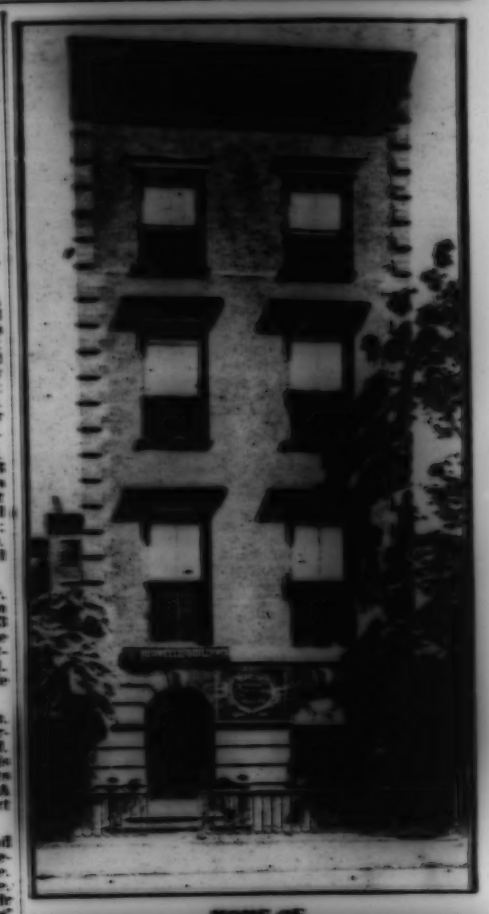
CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Town Topics Feb. 25 pleased fair house. Kitty of Cork to small house 27. Quo Vadis to S. R. O. 28; co. good.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Secret Service 26. Beach and Bowers' Minstrels 4. John Arthur in Hamlet 11. Blind Boone 18. A High Toned Burglar 19.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Why Smith Left Home, presented by clever co., pleased good house 1. The Rounders 12. Sousa's Band 14. The Dairy Farm 16.

STREATOR.—PLUMB OPERA HOUSE (J. F. Williams, manager): Secret Service 27. Quo Vadis 2 to capacity; audience pleased. A Stranger in New York 26. Human Hearts 29.

DIXON.—OPERA HOUSE (F. A. Truman, manager):



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gers; Big Four Stock co. Feb. 25-2; co. and business fair. The Doctor's Warm Reception 5.

[illegible].—MILNE'S OPERA HOUSE (G. Milne, manager): Dark.—AUDITORIUM (Lewis and Skelly, managers): Maloney's Wedding Feb. 27; fair house; audience pleased. Henry's Minstrels 28; good house and performance. Uncle Josh Spruceby 19.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Heart of Chicago 3; fair house and performance. Nathan Hale 7.

MATTOON.—THEATRE (Charles Hogue, manager): Elks' Minstrels (local) Feb. 25; S. R. O.

MARION.—OPERA HOUSE (E. D. Patrick, manager): The Red Cat 15. Side Tracked April 2.

INDIANA.

MARION.—GRAND (E. L. Kinneman, manager): Quo Vadis Feb. 22, 23; large houses; production good. The Katzenjammer Kids (return) 26 pleased large house. The Dairy Farm (return) 27; large patronage; excellent performances. Theodore Rook and Sarah Ward were capital. Tim Murphy and his excellent co. gave a finished performance of A Bachelor's Romance before a packed house 28. Colonel Copeland lectured 1; large and appreciative audience. A Bachelor's Honeymoon 2; packed houses; pleasing performances. Slaves of Opium 5 failed to appear. Richard Golden 7. Roanoke 8. A Trip to Chinatown 9. The Christian 12. A Stranger in New York 13. A Hot Old Time (return) 14. Peck's Bad Boy 15, 16. Joshua Simpkins 18. The Doctor's Warm Reception 19. Lost in Egypt 20. The Power Behind the Throne 23.—ITEM: Elks will give their minstrel show April 9.

COLUMBUS.—SIPE THEATRE (G. W. Sipe, manager): The Princess Chic Feb. 25; splendid performance; crowded house. Tim Murphy in A Bachelor's Romance pleased good house 5. A Trip to Chinatown 7. The Christian 11. A Milk White Flag 12. Lost in Egypt 18. Why Smith Left Home 20. Too Rich to Marry 25.—OPERA HOUSE (F. E. Henderson, manager): Sun's Minstrels to light business 5. Peck's Bad Boy 13.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): The Katzenjammer Kids Feb. 27; S. R. O.; audience pleased. The Princess Chic 28; large business; satisfactory performance. The Christian 4; good business and performance. A Milk White Flag 9. A Stranger in New York 12. Barbara Freitchie 20.—THE PHILLIPS (Murray and Swisher, managers): The Night Owls 15. Burrill Comedy co. 18-23.

SOUTH BEND.—GRAND (T. J. Groves, manager): The Grace Hayward co. Feb. 25-5, playing to excellent business in Friends, A Soldier of the Empire, Carmen, Nell Gwynne, Camille, Taken from Life, and Moths. The Princess Chic 7. The Myrkle-Harder co. 11-16.—PEOPLE'S (T. J. Groves, manager): Town Topics 3 drew fair house; performance disappointing. The Evil Eye 10.

MICHIGAN CITY.—OLIVER OPERA HOUSE (H. G. Sommers, manager): Arizona 1; large and pleased audience. The Girl from Maxim's 4.—AUDITORIUM (H. G. Sommers, manager): Vogel and Deming's Minstrels did big business 2; satisfactory performance; the co. contains some good voices and many clever specialties, including the O'Brien troupe of acrobats. Old Jed Prouty 9. Francis Wilson April 8.

CLARINDA.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): Vogel and Deming's Minstrels 4; full house, good performance. Why Smith Left Home 5; small house; excellent performance. Frederick Warde 13. A Man from the West 15. Black Patti's Troubadours 19. King of the Opium King 23. Mistress Nell 26. A Stranger in New York 28.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Nat. S. Smith, manager): Whitney and Knowles' Quo Vadis Feb. 25, finely staged and strongly cast; fair house. Tim Murphy 27. fine performance; large audience. The Dairy Farm 1 (return engagement); excellent performance; good house. The Christian 7. Richard Golden 8. A Milk White Flag 11.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Earhydt, Jr., manager): Nell Burgess in The County Fair to fair house Feb. 28. The High Rollers to packed house 1. Anna Held in Papa's Wife to S. R. O. 4; excellent performance. Richard Golden gave a good performance of Old Jed Prouty to small house 5. Uncle Josh Spruceby 6; good house.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Run on the Bank 1 delighted large audience. De Arville Sisters deserve special mention. McCarthy's Mishaps 4 failed to please fair house. Elks' Minstrels 15, 16. Why Smith Left Home 18.

ANDERSON.—GRAND OPERA HOUSE (J. V. Cook, manager): Sun's Minstrels 1; fair performance, fair business. Rusco and Holland's Minstrels 4; fair performance; fair house. The Christian 6; excellent performance; well filled house. A Hot Old Time 13. Mildred Holland 14. Oriental Burlesquers 15.

SHELBYVILLE.—OPERA HOUSE (Otto and Manlove, managers): Sun's Minstrels to fair house 2; performance good. Who Is Who 4; fair house. Nashville Students 5. A Stranger in New York 14.—ITEM: Thompson and Co., of St. Louis, have placed a new drop curtain in the Opera House.

COLUMBUS.—THEATRE (R. F. Gottschalk, manager): Professor J. E. De Motte, lecture, to crowded house Feb. 25. Roanoke, fair sized audience; poor production of a good play 27. Nashville Students 8. Too Rich to Marry 14. A Hot Old Time 18. Human Hearts 22.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Hans Hanson 2 failed to please good house. Town Topics 4; deservedly poor business. Joshua Simpkins 11. Private John Allen 13. Nashville Students 20. Patricolo Concert co. 21.

CONNERSVILLE.—BOYER OPERA HOUSE (A. M. Boyer, manager): E. H. Hooper lectured 1; small house. Vogel and Deming's Minstrels 5, performance excellent; fair house. The Ivy Leaf 12. Who Is Who 22.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Sheldon Stetson co. Feb. 25-27 to good business; performances excellent. Giffen's Orchestra 1; fair audience pleased. Elite Vaudeville co. 9.

SHELBYVILLE.—BLESSING'S OPERA HOUSE (T. F. Chafee, manager): Roanoke 4; big house; good performance. Nashville Students 7. Too Rich to Marry 12. Burton Stock co. April 1-7. Benedict's Quo Vadis 11.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Tim Murphy 2; excellent performance; S. R. O. Who Is Who 5. Richard and Freeman's Minstrels 6. A Hot Old Time 16. Peck's Bad Boy 19. Why Smith Left Home 22.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Countown 400 Feb. 21; fair house pleased. A Rich for Life delighted good audience 28. Who Is Who 7.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Shayton Jubilee Singers 5; good house; fair entertainment. Why Smith Left Home 15. Sam Jones 22.

GUNDAKER.—TODD THEATRE (Charles W. Todd, manager): A Bachelor's Honeymoon Feb. 27; good attraction; business good. A Run on the Bank 2 pleased S. R. O. Who is Who 8.

GRIFFITH.—HENEY'S OPERA HOUSE (J. C. Henry, manager): Niles City Band Feb. 27, large house pleased. The Ivy Leaf 6. Katherine Ridgway Concert co. 11. The Red Cat 23.

BOONVILLE.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): McCarthy's Mishaps Feb. 28; good attendance, excellent performance. Sun's Minstrels 8. Mozart Symphony Club 9. Hans Hanson 11.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): Hans Hanson drew fair house 8; below average. Town Topics to topheavy house 5. Joshua Simpkins 9. Grace Hayward co. 11-15.

HOPKINSVILLE.—OPERA HOUSE (Theo. F. Gaebler, manager): Town Topics 1; topheavy house; good attraction. Rose Novelty co. 9. A Trip to Chinatown 12.

MUNCIE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Eldon's Comedians 4-9 opened in A Country Sweetheart; excellent house; good performance. Too Rich to Marry 19.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): The Bowery After Dark Feb. 25 failed to appear. Who Is Who 1; S. R. O. The Sunshine of Paradise Alley 11.

BRAZIL.—McGEOGH OPERA HOUSE (W. H. Leavitt, manager): Town Topics pleased good house 2. Hans Hanson 6. Peck's Bad Boy 11. Hearts of Oak 25.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Why Smith Left Home 6 pleased fair audience.—ITEM: William Morgan, of this city, has signed with Sells and Gray's Circus.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Quo Vadis Feb. 26, excellent business. Tim Murphy in A Bachelor's Romance 2; good house. The Christian 8. The Three Musketeers 12.

WYNE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Who Is Who 2; fair house and co.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Elks' Minstrels Feb. 26 pleased crowded house.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Svengala, the hypnotist, Feb. 25-2 to fair sized and pleased audiences. Roanoke 7.

CHARLESTOWN.—MUSIC HALL (Mace Townsley, manager): Secret Service 2. McCarthy's Mishaps 5; small house. Old Jed Prouty 6.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Sun's Minstrels 12. The Christian 14.

ROCHESTER.—ACADEMY OF MUSIC (David Loeb Brothers, managers): Payne's Minstrels (local) Feb. 27, 28; large houses, good performance.

HUNTINGTON.—OPERA HOUSE (Edward Barter, manager): A Bachelor's Romance 7.

CONNERSVILLE.—ANDRE'S THEATRE: Roanoke 6.

INDIAN TERRITORY.

MUSKOGEE.—BIJOU THEATRE (Boone Williams, manager): A Wise Member 4; good house; good performance.

IOWA.

SIOUX CITY.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): William Owen and co. in The Merchant of Venice established themselves as prime favorites in this city Feb. 28; Mr. Owen, Camilla Reynolds, and J. W. McConnell deserve special mention. Other People's Money 13. Otis Skinner 20.—ITEMS: Albert Tavernier, Ed Lewis, and Nellie Jones joined William Owen this week. Al. and William Busby have bought the Odeon Theatre at Marshalltown, and will run it in connection with the Economic Theatre at Clinton, Al. Busby being in charge of the newly acquired house.—William Owen has added to his repertoire Francesca da Rimini and The Duke's Motto.—Cleopatra Van Camp, of Cedar Rapids, has joined The Hottest Coon in Dixie.—The press of this section speak in the highest terms of the work of Vetu Henderson, who recently joined Frank Keenan to play Dolly Faye in A Poor Relation. Rev. J. Mulholland, pastor of the People's Church, of this city, introduced William Owen when that gentleman addressed the ladies' clubs in this city last week.—Several of the local Elks attended a special session of the Waterloo Lodge 2.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Boston Lyric Opera co. Feb. 26-28, fair performances; poor business. Blanche Walsh in More Than Queen 1-2. Nell Burgess 11. Anna Held 15, 16. Francis Wilson 18.—GRAND OPERA HOUSE (William Foster, manager): Ferris' Comedians in good performances of Forgiven, East Lynne, We-Uns of Tennessee, Just Before Dawn, The Plunger, The Fatal Card, The Stowaway, and Ten Nights in a Bar-room, to good business 25-2. A Stranger in a Strange Land 11-13. Black Patti's Troubadours 4-6. Ole Olson 7-9. Human Hearts 14, 15.—NEW AUDITORIUM (W. P. Chase, manager): Local minstrels 1; large audience. Sembrich Opera co. 4. Wilbur Kirwin Opera co. 5-30.—NELSON THEATRE (Arthur Nelson, manager): Parisian Belles 4-9.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rohl, manager): Hi Henry's Minstrels Feb. 25; good house. Why Smith Left Home 28 pleased fair business. The Hottest Coon in Dixie had good houses 2. Boston Lyric Opera co. 4 in The Idol's Eye; large and pleased audience. Side Tracked 6. Under the Red Robe 8. Black Patti's Troubadours 9. Robbien's Comedy co. 11-15. Murray and Mack 25. The Prisoner of Zenda 27. Murray and Mack 28. Way Down East 29.—COATES OPERA HOUSE (Frank W. Coates, manager): Dark.—STOUT AUDITORIUM (N. M. C. A., manager): Ernest Gamble Concert co. 18.—SANGER'S AUDITORIUM: Concert 3 by Military Band to large audience.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Why Smith Left Home Feb. 27, fair business; clever presentation. The Hottest Coon in Dixie 28; topheavy business. Macer's Trubadour Troupe for Y. M. C. A. (local) 1; full house. Holden Comedy co. 4-9 opened with Virginia of Virginia to full house. Other plays were Knobs o' Tennessee, A Barrel of Money, The Denver Express, Dixie Land, Wife for Wife, and Sapho. Other People's Money 11. Uncle Josh Spruceby 16.—ITEM: Busby Brothers have purchased the Odeon at Marshalltown, Ia. Mr. Busby will give the management of this house his personal attention.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Bossey Stock co. Feb. 24-2 to fair houses. Repertoire: The Signal of Liberty, A Soldier's Daughter, Moths, Camille, Quo Vadis, Under Two Flags, The Devil and Co., and Sapho. Ole Olson 4 pleased small house. Under the Red Robe 5. West's Minstrels 7. Human Hearts 9. Ten Nights in a Bar Room 14. Alberta Gallatin 15. Maloney's Wedding 16. The Highwayman 18. The Evil Eye 19. The Christian 20. Rupert of Hentzau 21. Anna Held 23.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Hi Henry's Minstrels 1; pleasing entertainment; good business. Boston Lyric Opera co. presented The Idol's Eye 3; good sized audience; satisfactory performance. Other People's Money 8. Quo Vadis 9. Beach and Bowers' Minstrels 10. Anna Held 11. Sousa's Band 13. Howard Gould 14. The County Fair 17. Francis Wilson 20. A Milk White Flag 27. William Owen 28.

DUBUQUE.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Private John Allen Feb. 26 gave a splendid performance before light audience. Mr. Hanford was compelled to make a speech before the curtain. Other People's Money 5.—ITEM: Mr. and Mrs. Charles B. Hanford, while in Keokuk, made a visit to the grave of Mary Timberman, who was associated with them for a number of years in the co. of the late Thomas W. Keene.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Wilbur Kerwin Opera co. closed successful week 2, having pleased greatly in Said Pasha, The Grand Duchess, Carmen, The Queen's Lace Handkerchief, Fra Diavolo, The Chimes of Normandy, and La Mascotte. Ole Olson 3; good business, appreciative audience. Brown's in Town 6. Henry's Minstrels 9, 10.

CEDAR RAPIDS.—GRIMES' OPERA HOUSE (John B. Hendwerson, manager): Brown's in Town 1-5, 27; topheavy house. Hi Henry's Minstrels 2 packed the house; pleasing performance. Under the Red Robe 7. Black Patti's Troubadours 8. Howard Gould 11. Sousa's Band 12. Anna Held 14. Ole Olson 15.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Seigel, mandolinist, Feb. 27, to fair business. Brown's in Town 28; small house pleased. Hi Henry's Minstrels 4; excellent business. Under the Red Robe 6. Black Patti's Troubadours 7. Side Tracked 8. Sousa's Band 12. Other People's Money 13. The Evil Eye 16. Howard Destelle 18-23.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Boston Lyric Opera co. in The Idol's Eye 2; large business; fair performance. Beach and Bowers' Minstrels 5; large house; good performance. Anna Held 12. The Evil Eye 13. The County Fair 14. Rupert of Hentzau 16. Otis Skinner 18.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): The Howard-Dorset co. pleased large houses Feb. 25-2. Plays presented: The Princess of Patches, The Winning Hand, The Little Gypsy, Eagle's Nest, The Two Orphans, Fogg's Ferry, and Old Glory. Hi Henry's Minstrels 6. Other People's Money 7. The Evil Eye 14.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): William Owen co. in Richelieu, Othello, and The Lady of Lyons won a decided success Feb. 25, 26. International Operatic co. 28; fine performance; small house. Brown's in Town 1, 2; good attendance. Bossey Stock co. 4-9.

NEWTON.—LESTER'S OPERA HOUSE (A. Lister, manager): Sonntag Robinson, song recital, Feb. 26 pleased fair house. Ole Olson 11.—ITEM: Edna Boone has closed with Where is Cobb, and returned to her home here 24.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Messervey, manager): Carter De Haven Vaudeville co. opened 4 for three nights to fair business; pleased audience. Human Hearts 12. Other People's Money 15. The Evil Eye 18.

DECORAH.—GRAND OPERA HOUSE (Weiser and Rear, managers): A Poor Relation Feb. 16; large and pleased house. The Hottest Coon in Dixie 5. William Owen in Richelieu 7. Under the Red Robe 9 canceled.

CENTERVILLE.—MEMORY OPERA HOUSE (G. W. Needles and Co., managers): Hines' Comedians 11-16.—ITEM: Fire damaged the box office of the Opera House to the extent of $100, fully covered by insurance.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): The Hottest Coon in Dixie Feb. 27 pleased good house. Waterloo Glee Club 1 pleased large house. International Operatic co. 4. A Stranger in a Strange Land 14.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Kidnapped Feb. 20 failed to please fair house. John Temple Graves, lecturer, 27. Carter De Haven co. 8, 9. Maloney's Wedding Day 19.

LYONS.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): Rasco, magician, 4-6. Slayton Stock co. 1, 2. A Wise Member 5. Hans Hanson 15.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Brown's in Town 2 to good business, audience pleased. Other People's Money 22.

INDEPENDENCE.—GODNEY OPERA HOUSE (R. M. Campbell, manager): William Owen in The Lady of Lyons 4; fair house pleased.

MASON CITY.—OPERA HOUSE: Side Tracked 1; good house pleased. William Owen in Richelieu 5; splendid house. Mr. Owen is a strong favorite here.

KEOKUK.—UNION OPERA HOUSE (R. B. Rowley, manager): Chase-Lister co. 4-6.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): William Owen 6.

RED OAK.—EVANS THEATRE (Frank Hathaway, manager): Hi Henry's Minstrels 1.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): A Hole in the Ground Feb. 26; crowded house; excellent entertainment. Norris De Fossey, Henrietta Lee, Barry Maxwell, and Edward Craven are the first favorites, with

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Kathryn Robinson, Katherine Clark, Bessie De Voie, India Palmer, Marie Pettes, Anna Clay, Charles P. Morrison, H. B. Norman, W. C. Taylor, Frank C. Young, M. W. Rale, and Tom Springer close seconds. King Rastus 28 furnished abundant amusement for a good house. The play was somewhat boisterous, but seemed to please. Marion Henry, Annie Ross, Sallie Lee, Eva Fuller, George Williams, George Franklin, Ed Harris, S. H. Dudley, and Walter Smart won favor. Under the Red Robe 1. Paul Gilmore and Frances Gaunt have large following in this city. John Griffith 2 in Spartacus and Virginius to small but appreciative audiences. Mr. Griffith was in excellent form, and had a strong supporting co., of whom Kathryn Purnell was superb, especially in Virginius, where she had ample opportunity to show her great ability. Minnie Wilson, Carl Anthony, Mortimer Martini, Taylor Carroll, Edward Trevor, Hal C. Dunn, and Charles Peters also deserve mention. Aubrey Stock co. 4-9. The Air Ship 11. The Sorrows of Satan 12. James K. Hackett 14. Blanche Walsh 15, 16. Way Down East 20. Myrkle-Harder co. 21-23.—GRAND OPERA HOUSE (James L. King, manager): Alberta Gallatin 5.

THOMAS R. HYATT.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Ward's Minstrels 3; excellent performance; packed house.—CRAWFORD THEATRE (M. J. Cunningham, manager): King Rastus to fair house 1. West's Minstrels 3; high grade attraction; good business; Billy Van, R. J. Jose, and John P. Rogers were favorites. John Griffith 8. The Sorrows of Satan 9. A Romance of Coon Hollow 10.—ITEMS: Harry Ward's Minstrels pleased the veterans at Soldiers' Home Theatre 2. This city is the home of Harry Ward. A family reunion was one of the enjoyable features of his visit here.

INDEPENDENCE.—AUDITORIUM (R. Blosier, manager): A Romance of Coon Hollow 8.—ITEMS: G. B. and Irene Rodney left the Ethel Tucker Stock co. here 2. They will assist in putting on Esther here next week. Whit. Brandon joined the Ethel Tucker Stock co. here to succeed Mr. Rodney as leading man. J. Royce Shelton takes Mrs. Rodney's place at the piano.

ATCHISON.—THEATRE (E. S. Brigham, manager): Aubrey Stock co. Feb. 25-2 played Land of the Living, For the Love of a Woman, We-Uns of Tennessee, Prince of Russia, Sapho, Lost in New York, The Red, White and Blue, and Turned Up; large and pleased audiences. Ward's Minstrels 4. A Stranger in a Strange Land 6. Brown's in Town 7. John Griffith 8.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erdich, manager): Nellie McHenry in Miss drew fair house and gave good performance Feb. 26. Ward's Minstrels 27; small house; performance fair. Alberta Gallatin in Nell Gwynn 2; fine performance; light business. Brown's in Town 8. King Rastus 11. A Hole in the Ground 15. Because She Loved Him So 19. Knobs o' Tennessee 20.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): The Griffiths, hypnotists, to poor business Feb. 18-20. John Griffith in Spartacus 23; good performance; light house. Si Plunkard 28; good business. A Hole in the Ground 2. Ethel Tucker co. 4-9. A Romance of Coon Hollow 12.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Miss Feb. 27; large house pleased. A Stranger in a Strange Land 2; large and disappointed house. Alberta Gallatin 4. A Romance of Coon Hollow 6. Brown's in Town 9. Chase Lister co. 11-16. King Rastus 12.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Dark.—SHAW THEATRE (W. A. Lee, manager): A Hole in the Ground Feb. 26; good business; satisfactory performance. Si Plunkard 2; large audience pleased.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): John Griffith in Spartacus Feb. 25 to good business; so good. A Stranger in a Strange Land 28; full house; performance good. A Romance of Coon Hollow 11.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): A Hole in the Ground Feb. 27 pleased a large audience. John Griffith in Spartacus and Virginius 28-1; large and appreciative audiences.

LAWRENCE.—DOWERSOCK'S OPERA HOUSE (Irving Hill, manager): King Rastus 2; light business; fair attraction. John Griffith 6. The Sorrows of Satan 8.

WYANDOTTE.—NEW OPERA HOUSE (E. A. Russ, manager): A Breezy Time 2; poor house and attraction. Branden Theatre co. canceled.

BOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Schumann Concert co. to fair house 4; audience pleased.

HORTON.—HIGH STREET THEATRE (Bailey and Fox, managers): Alberta Gallatin 6. A Breezy Time 11.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): A Breezy Time Feb. 28; good performances; poor business.

OTTAWA.—BORDEAUGH THEATRE (G. F. Kaiser, manager): King Rastus 4. A Stranger in a Strange Land 7.

LYONS.—BUTLER OPERA HOUSE (J. G. Sutton, manager): A Breezy Time Feb. 27; good business; fair performance. Roanoke 6.

WELLINGTON.—WOODS'S OPERA HOUSE (T. C. Roup, manager): Knobs o' Tennessee 28.

ABILENE.—SEELYE THEATRE (A. B. Seelye, manager): Robert Sherman co. 4-9.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Christian 1, 2; good business; performances satisfactory. Frank Daniels in The Ameer 6, capacity; highly pleased audience.—ITEMS: Frank Daniels celebrated his birthday 5 with a banquet to the co. The Christian co. presented Willie Hayes with a handsome watch while here. Rachel Crothers wrote a clever presentation speech.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Frank Daniels in The Ameer 5; large audience, pleasing performance. Carpenter's Quo Vadis 7. Lost in Egypt 11. Charles B. Hanford 19. Field's Minstrels 22.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Elliott, managers): The Christian Feb. 28; crowded house; excellent performance. Field's Minstrels 11.

WAYNESBURG.—WASHINGTON OPERA HOUSE (J. D. Bye, manager): Carpenter's Quo Vadis co. 5; satisfactory performance; good house. Lost in Egypt 12.

ASHLAND.—NEW ASHLAND THEATRE (Bryan and Martin, managers): Girard's Interocean Vaudeville co. 1, 2; fair business; medium performances. Thomas Jefferson 7. Lost in Egypt 9.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Quo Vadis 11. Field's Minstrels 19.

GREENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (David H. Davis, manager): My Friend from India 3; good house; fair performance. Edwin Rostell 5, 6. Creston Clarke 8. A Hole in the Ground 10. Because She Loved Him So 12. The Princess Chic 15. Olympia Opera co. 21-23. Ewing Taylor co. 24-30.

BATON ROUGE.—ELKS' THEATRE (J. G. Conzelman, manager): Rose Stillman co. 1-4; fair performances; business not good. Moulin Rouge co. 6. Elks' Circus 11. Benedict's Quo Vadis 17. Grove Stuart, lecturer, 3.

LAKE CHARLES.—OPERA HOUSE (Riddick and Toomer, managers): Elks' Burlesque Circus to S. R. O. Feb. 28. Because She Loved Him So 3. Devil's Auction 8.

GONZALES.—OPERA HOUSE (I. Sugar, manager): Alba Heywood Feb. 26; good business and performance. The Fast Mail 2; fair business; performance fair. Creston Clarke 7.

MAINE.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Edouard D'Oize co. Feb. 25-2, to fair houses in excellent performances of The Merchant of Venice, Othello, David Garrick, and Hamlet. Mr. D'Oize's handling of Shakespearean roles was excellent. Katherine Rober co. 11-16 opened to capacity. Plays: Madame Sans Gene, Quo Vadis, Sapho, The Deacon's Daughter, The Nutmeg Match, A Heroine in Rags, The Lady of Lyons, Master of Society, and Romeo and Juliet. Robert B. Mantell 16. A Bunch of Keys 21.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Ward and Vokes 1, 2 to capacity in The Floor Walkers. Way Down East 4-9; big business. Katherine Rober co. 11-16.—PORTLAND THEATRE (E. E. Rounds, manager): Portland Theatre Stock in The Old, Old Story 4, 5; well attended. A new comedy, Reputation, by George McDowell, of Portland, 6, 7, was warmly received, the comedy was clean, bright and sparkling, but without much plot. Uncle Josh Spruceby 8, 9.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): When We Were Twenty-one Feb. 27, 28, was presented by an excellent co. to large audiences; performances very enjoyable. The Elite Vaudeville co. opened for week 4 to good business; co. and performance fine. Robert B. Mantell 12, 13. Way Down East 15, 16. The Heart of Maryland 18.

AUGUSTA.—OPERA HOUSE (David Owen, manager): Edouard D'Oize in Hamlet, David Garrick, and Richelieu 5, 6; small houses; performances very good. Robert B. Mantell 11. Way Down East 13, 14. Effie Carleton co. 18-23. Sherlock Holmes 29. The Prisoner of Zenda 30.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Ward and Vokes in The Floor Walkers Feb. 28; large and delighted audience. Robert B. Mantell 9. Robinson Opera co. 11-16. Way Down East 18.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Effie Carleton co. to fair business 7-9, pleasing in Lone Pine, The Private Secretary, Down East, and The Loan of a Wife (June 9). Charles Lee, a Camden boy, is a member of this co.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): When We Were Twenty-one delighted a large audience 2, the performance being one of the best ever seen in this city. Edouard D'Oize in Shakespearean productions 11-13.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Uncle Josh Spruceby 6. Robert B. Mantell 14. Robinson Opera co. 18-23.

MARYLAND.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers): Frank S. Davidson played Folks Up Willow Creek, Old Farmer Hopkins, and Boys of '98 to large audiences Feb. 28-2, good performances. Lorraine Hollis 7-9.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Eldredge Illustrated Concert co. pleased a fair audience 4. Side Tracked 11. Tennessee's Pardner 18. A Wise Woman 22. Gorton's Minstrels 27.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): A Breezy Time Feb. 28 pleased large audience. Florence Randel co. failed to appear 4-9. Colgan's American co. 14-16.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Daniel R. Ryan co. did fair business Feb. 25-2 in The Three Musketeers, O'Brien the Contractor, His Love and His Wife, Ingomar, A Fatal Wedding, A Wife's Honor, and The Galley Slave. [illegible] co. opened for a week in The Ensign [illegible] and pleased audience 4. Kendall West [illegible] first appearance as leading man with [illegible] served a bit in the title-role. Brinkmann [illegible] and the ladies' orchestra were [illegible] ment. The Heart of Maryland [illegible] 16. May Irwin 18. [illegible] ITEM: Annabelle Dra[illegible] atre, announces The [illegible] benefit, April 9.

CITY OF BOSTON.—[illegible] Lawson, manager [illegible] did fair business [illegible] A Scorpion [illegible]

[illegible] WILLIAMS manager: A [illegible] House 4. [illegible] company of [illegible] McDonald, Riggs [illegible] Abbott and Mor[illegible] Pill's Marionettes.

[illegible] SQUARE THEATRE [illegible] Eshan in Sweet Nell [illegible] Draper, of the co., who [illegible] was warmly received. [illegible] Ellsler, had a fair house. [illegible] Maryland to a better one 6. Sarah [illegible] in The Greatest Thing in [illegible] a well filled house, and the star [illegible] were enthusiastically greeted. [illegible] 11, 12. Ward and Vokes 13. Second [illegible] concert 15. Terry McGovern 19. May [illegible] Los Angeles 26. Robert E. Man[illegible]

LAWRENCE.—OPERA HOUSE (A. P. Grant, manager): George W. Wilson's co. closed a five nights' engagement 1 to fair business. Denman Thompson in The Old Homestead 2 turned people away; everybody pleased. Elroy Stock co. 4, 5 and 7-9, poor houses. Plays: A Tramp's Daughter, etc.; the Hills to the Foothills, The Siege of Pekin, The Prodigal Son, The Way of the World, and Ten Nights in a Bar Room. Ward and Vokes in The Floor Walkers 6 delighted packed house. A Bunch of Keys 11. The Heart of Maryland 13. John C. Fowler 14. Mrs. Le Moyne 15.

NORTH ADAMS.—RICHMOND THEATRE (William F. Meade, manager): Kappa Phi Alpha prize speaking contest (local) 8. Burns, magician, 11. Kilties' Band 15. Rev. Fr. Donnelly, lecture, 17. Hyne Brothers Minstrels 18. The Bostonians 20.——COLUMBIA THEATRE (James A. Reagan, manager): The Heart of Maryland 8. The Shamrock and the Rose 18.——WILSON THEATRE (H. F. Kells, manager): Grimes' Cellar Door 2-4 pleased large audiences.——ITEM: Manager Kells is endeavoring to book some of the White Rats for the coming week.

LYNN.—THEATRE (Dodge and Harrison, managers): George W. Wilson's co. 2; good business. Macauley Patton co. 4-9; performances and attendance good. Plays: The Minister's Son, Royal Rags, The Inside Track, A Wasted Life, Peaceful Valley, Just Before Dawn, Hazel Kirke, A Struggle for Gold, A Texas Cowboy, The Other Fellow, For a Woman's Sake, The Heart of Maryland 15.——WATSON'S OPERA HOUSE (J. P. Barrett, resident manager): On the Stroke of Twelve 28-2 pleased big business. Grimes' Cellar Door 7-9.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Elroy Stock co. Feb. 25-2; light business. Robert B. Mantell 4 in A Free Lance drew fairly, and found favor. Denman Thompson and The Old Homestead rarely visit us in these days, but the engagement 6 proved just as interesting to a S. R. O. audience as it did the first time we saw it; good supporting co. The Eleventh Hour 7 and 8. Kilties' Band 9. The Heart of Maryland 12. Mrs. Le Moyne 13. A Bunch of Keys 14. In Old Kentucky 16.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Prisoner of Zenda pleased small audience 2. Elmer Puffham, Alice Taylor, and Mary Coudon scored hits. Daniel E. Ryan co. 4-9 in The Three Musketeers, O'Brien, the Contractor, Ingomar, The Fatal Wedding, His Love and His Wife, The Sign of the Crucifix, A Galley Slave, and A Wife's Honor. Specialties by Baby Florida, Nina Wood, and John Peck. In Old Kentucky 11. Mrs. Le Moyne 12. The Heart of Maryland 13. A Bunch of Keys 15.

WORCESTER.—THEATRE (Charles C. Collin, resident manager): Henry Miller had fair house as Richard Savage 2. Denman Thompson in The Old Homestead 8 was compelled to give a special matinee, as entire evening house was sold out two days in advance. Mrs. Le Moyne 16. The Prisoner of Zenda 19. May Irwin 20. Finnigan's 400 21.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The Wolves of New York 4-9 proved one of the best liked melodramas of the season; business heavy. Uncle Josh Spruceby 11-16.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Huntley-Jackson co. opened 4, with For Liberty and Love, to capacity, following with The Tornado, The Fatal Card, An Innocent Sinner, Roanoke, Michael Strogoff, My Maryland, The Marble Heart, Monte Cristo, East Lynne, and The World. Morrison Comedy co. (return) 11-16.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Way Down East closed a week of prosperous business 2. The Old Homestead 4; good business and pleased audience. Ward and Vokes 9. King Stock co. 11-16.——MUSIC HALL (W. H. Emery, manager): Indian Maidens to fair audiences 4-6. London and New York Stars 7-9.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager). Dark 4-9, owing to cancelation of the Spooners. Savoy Stock co. 11. Walter David Concert co. 12. Chelsea Musical Society 14. The Prisoner of Zenda 18. Prof Osgood Concert co. 19. Chattanooga 21. On the Rio Grande 26. Way Down East 28. Wim April 2. The Rivals (local) 9.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): Jere McAuliffe co. to good business Feb. 25-2 in The Man-o'-War's Man, New Fire Patrol, The Electrician, The Great Diamond Robbery, Under Sealed Orders, Southern Chimes, Camille, and All for Gold. Ward and Vokes in The Floorwalkers 3 to S. R. O.

HOLYOKE.—OPERA HOUSE (L. Drayton Bates, manager): Rowe-King co. 5-9; large, versatile co.; good houses; in For Liberty and Love, Quo Vadis (excellent production), Mr. Barnes of New York, Leah, the Forsaken, The Moonshiner's Daughter, A Free-Born American, Kennedy's Players 18-23.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Macauley-Patton co. 25-2 did a large business; co. good. Uncle Josh Spruceby 4 to S. R. O. A Bunch of Keys 6. Ward and Vokes 8. The Prisoner of Zenda 11. Way Down East 28. When We Were Twenty-one 29.

WALTHAM.—PARK THEATRE (E. F. Snell, manager): A Bunch of Keys 7; good performance; excellent house. The Prisoner of Zenda 9. When We Were Twenty-one 19. Way Down East 23.——ITEM: J. H. Clarkson and Frank Frazier have been appointed ticket agents of the Park.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Uncle Josh Spruceby pleased a large audience 1. Robert B. Mantell 7. A Bunch of Keys 13.

GARDNER.—MUSIC HALL (Frank R. Edgell, manager): Uncle Josh Spruceby Feb. 28; performance good. S. R. O. A Bunch of Keys 4; performance fine; good house. Robert B. Mantell 26.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Hearts of the Blue Ridge 2; large and pleased house.

QUINCY.—MUSIC HALL (S. King, manager): The Prisoner of Zenda Feb. 28; fair performance; poor house.

WAKEFIELD.—MALDEN AUDITORIUM (George D. Campbell, manager): A Bunch of Keys 8.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Ward and Vokes 7.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Dark.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Dark.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): The Prisoner of Zenda 8.

MICHIGAN.

MARQUETTE.—OPERA HOUSE (E. S. Bloe, manager): T. E. Long co. 18-23 in His Excellency the Governor, Peaceful Valley, A Planter's Wife, The Fatal Card, The Silver King, and My Uncle from New York; good business Monday and Saturday nights; balance of week light; performances fair. Harry Corson Clarke in What Did Tomkins Do 28; small audience; performance fair. Frederick Warde in The Duke's Jester 2; good business; pleased audience. Theodora 6. Murray and Mack 14. The Heart of Chicago 19. The Span of Life 29.——ITEMS: Harry Corson Clarke was ill and unable to play on the 26th.—Frederick Warde lectured on Shakespeare and his works before the Northern State Normal School 2.

GRAND RAPIDS.—POWERS (G. Stair, manager): The Belle of New York did fair business 2, and while the co. was not what it might be, the performance was enjoyable. The Girl from Maxim's 3. The Dairy Farm 8, 9.——GRAND (G. Stair, manager): Lost in the Desert, a thrilling melodrama with good effects and an adequate co., did good business 28-2. Williams and Walker in The Sons of Ham were well received 3-5. The City of New York 7-9.

CHARLOTTE.—THOMAS' OPERA HOUSE: Harry Shannon co. in A Boy and Girl, Pride of the Yukon, and Camille Feb. 21-23. Boston Ladies' Orchestra to capacity of pleased house 25. Standard Stock co. [illegible] McNulty's Visit, A Young Hero, A Hot Time in the Old Town, pleasing fair houses. Stetson's [illegible] The Royal Box 22.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): The Belle of New York drew an unusually large audience 1 and was very well received. Beulah Dodge and Mae Stocker co. to good. Stetson's U. T. C. to crowded and pleased houses 2. The Girl from Maxim's 6. The Dairy Farm 7. Old Jed Prouty 11. The Christian 16.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): North Brothers (return) Feb. 25-2 in A Celebrated Case, The Tenderfoot, Mr. Pard, The Colonel, Camille, and My American Cousin; large and pleased audiences.——CITY OPERA HOUSE: Dark.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Harry Shannon Comedy co. pleased good houses (Feb. 28-2). Parke Concert co. pleased packed [illegible] 4. Why Smith Left Home 9. Frank Daniels [illegible]

BIRMINGHAM.—UNDERWOOD'S OPERA HOUSE (A. H. Freusdorf, manager): The French Spy 4, light business, performance fair. Why Smith Left Home 14. Sun's Minstrels 21. The Red Cat 26.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): The Belle of New York pleased big business 5. Stetson's U. T. C. 9. Why Smith Left Home 11. Barbara Frietchie 14.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Me and Mother 25; S. R. O.; audience pleased. Superba 26 played to a crowded house. Ben Ten Stock co. 11-16.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Superba Feb. 27, 28; large and pleased audiences. The Girl from Maxim's 6. Frank Daniels 13.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): The Dairy Farm (return) 6. Parker Concert co. 8. Alabama Troubadours 13. Sun's Minstrels 20. Ottumwa Male Quartette 25.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Beach, manager): Harry Corson Clarke in What Did Tomkins Do Feb. 27; good entertainment; large audience. Clara Mathes co. 11-16. Murray and Mack 19. The Span of Life 20.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Gus Hill's New York Stars 1; full house; performance good. Davidson Stock co. 4-9. Frank Daniels 11. Why Smith Left Home 13.

CALUMET.—THEATRE (John D. Cuddihy, manager): Frederick Warde, supported by Mr. and Mrs. E. R. Spencer, in The Duke's Jester and Richelieu 1, 2; big business; excellent co.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): Frederick Warde in The Duke's Jester Feb. 28; excellent performance; S. R. O.

ST. JOHNS.—ALLISON'S OPERA HOUSE (O. I. Elsler, manager): Wicked London (return) 7. Stetson's U. T. C. 14.

OGDENSBURG.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Dark.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): Elks' Minstrels 7.

PETOSKEY.—GRAND OPERA HOUSE (G. M. Harwood, manager): Parker Concert co. 6.

MINNESOTA.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Grieble, Jr., resident manager): A Merry Chase 2; good house; co. fair. Don C. Hall co. 4, 5, presented Ten Nights in a Barroom and Rudolph the Cripple; fair houses; performances fair. West's Minstrels 9. The Christian 18. Howard Gould 20.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Elsie De Tourney in Mary Stuart Feb. 27; small audience; star acceptable, but support wretched. The Christian 2 to large audience. Julia Stuart's Glory enthusiastically received. Leland Powers (lecture) 8. A Merry Chase 9.

WASECA.—WARD'S OPERA HOUSE (Ward and Arthur, managers): Harper-Detrick co. Feb. 25-2 in A Woman's Devotion, A Noble Mother, East Lynne, My Wise Uncle, and Hazel Kirke; good co. and business. A Merry Chase 6; good co. and business. A Merry Minister 10.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, managers): Harper-Detrick co. Feb. 28-2 in A Woman's Devotion, My Wise Uncle, and East Lynne, playing to fair business; performances fair. Lyman Twin Brothers in A Merry Chase 7.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, Jr., manager): A Merry Minister Feb. 27; fair performance; poor business. A Merry Chase 8. Dr. Thomas H. Densmore, lecturer, 13. Mahara's Minstrels 21.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Side Tracked 28; good performance; full house. A Merry Chase 5. Sousa's Band 11. The Christian 16.

OWATONNA.—METROPOLITAN (S. R. Nelson, manager): Side Tracked 2; fair co and house.——AUDITORIUM (F. M. Smersh, manager): A Merry Chase to fair houses 2.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): A Poor Relation Feb. 28; good business; good performance. Side Tracked 4. The Boston Lyric Opera co. 7, 8. Otis Skinner 9.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): The Hottest Coon in Dixie 6. Sousa's Band 11.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Sousa's Band 4. A Brass Monkey 9.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. J. Davidson, manager): The Christian 1; crowded and appreciative house. Sousa's Band 8.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): The Fast Mail Feb. 27; poor performance; fair house. Creston Clarke in The Lady of Lyons, David Garrick, and The Bells 1, 2; fair and delighted audiences. Elks' Circus 19. Quo Vadis 21. Brown's In Town 22.

WOODVILLE.—NEW OPERA HOUSE (C. W. Crabb, manager): The Spinster's Return (local) Feb. 28 to crowded house. Maggie Pinan, Lizzie Kenney, and Mary Mills made hits. Brooklyn Stock co. 14-16.

COLUMBUS.—O'NEIL THEATRE (W. P. Mahan, manager): Olympia Opera co. Feb. 27-3 in Said Pasha, Fra Diavolo, and The Mascot; small attendance; fair performances. The Fast Mail 5.

TUPELO.—OPERA HOUSE (Dennis Fulton, mgr.): Barlow and Wilson's Minstrels to big house 1. The Prisoner of Algiers 6; creditable performance; fair house. Paul D. Porter 15.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): A fair audience enjoyed When We Were Twenty-one Feb. 28. The Fast Mail 4; fair house. Creston Clarke 5.

YAZOO CITY.—CITIZEN'S OPERA HOUSE (John Lenr, manager): Dark.

MISSOURI.

JEFFERSON CITY.—LOHMAN'S OPERA HOUSE (W. J. Edwards, manager): The Heart of Chicago Feb. 19; crowded house; fair performance. A Romance of Coon Hollow 20, 21; good business; poor performance. At the White Horse Tavern 4 canceled. The Secretary, produced by German Stock co. 5; fair performance; good business. House dark 6-10. Murray Stock co. 11-16, repertoire.——ITEMS: Carl Carlton, of A Romance of Coon Hollow co., was made a member of the Elk Lodge of Columbia, Mo., through the Jefferson City Lodge. 20.—Manager Frank Norcross, of King and Norcross' At the White Horse Tavern, was seized with an attack of inflammatory rheumatism 3.

JOPLIN.—CLUB THEATRE (W. L. Hollonquist, manager): Alberta Gallatin in Nell Gwynn 1; good house; co. satisfactory. A Stranger in a Strange Land 2 filled and pleased house. A Romance of Coon Hollow 4; poor and disappointed audience. At the White Horse Tavern 7. Brown's In Town 10, 11. King Rastus 12. Because She Loved Him So 17. The Flints 18-23.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): M'liss Feb. 28; average performance; light business. A Romance of Coon Hollow 2; fair performance; fair business. A Stranger in a Strange Land 4; excellent performance; small audience. At the White Horse Tavern 6. Brown's In Town 13. A Woman in the Case 15. The Wooing of Mrs. Van Cott 25.

ST. JOSEPH.—TOOTLE THEATRE (C. F. Philley, manager): Under the Red Robe 2. West's Minstrels 4; large and enthusiastic audience. Alberta Gallatin 7. A Stranger in a Strange Land 8.——LYCEUM THEATRE (C. F. Philley, manager): Black Patti's Troubadours 26, 27, drew fairly. Me and Mother 1, 2; fair business. Myrkle-Harder co. 3-9. The Sorrows of Satan 10.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Dairymple Comedy co. opened for a week 4 to S. R. O. in an excellent performance of Sin and Its Shadow. Railroad Jack 11. Madison Square Theatre co. 18-23. Nashville Students 26. Chase-Lister co. 1-3.

MEXICO.—PERRIS GRAND OPERA HOUSE (Hutten and Clendenin, managers): Kreyer Family Concert co. Feb. 27; good house; fair performance. At the White Horse Tavern 1; good business and performance. Nashville Students 8. Dairymple Comedy co. 11-16.

MOBERLY.—MINOR'S OPERA HOUSE (L. J. Minor, manager): Nellie McHenry in M'liss 1; performance good. A Woman in the Case 13. Brown's In Town 14. Fannie Hill Burlesque co. 18. Town Topics 26. Quo Vadis 27. O'Flynn's Birthday 28.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): A. W. Hawks, lecturer, to small business 26. Local Minstrels and Second Regiment Band M. N. G., 8.——ITEM: Hon. Walter Williams, lecturer, to big business, Normal Auditorium, 1.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): A Romance of Coon Hollow 3; fair co.; full house. A Stranger in a Strange Land 5. Neil Burgess in Brown's in Town 12. A Bachelor's Honeymoon 14. Town Topics 17. The Air Ship 24.

ROCH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): The Girl from Chili Feb. 27 canceled. A Romance of Coon Hollow 1; good business and performance. Nashville Students 21. Chase-Lister co. April 4-6.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Nellie McHenry in M'liss 2; fair house, performance good. At the White Horse Tavern 5.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): The Girl from Chili 11. Nathan Hale 23. A Woman in the Case 25. Side Tracked 27.

HANNIBAL.—PARK THEATRE (J. R. Price, manager): Me and Mother Feb. 28 to fair business. Howard-Dorsett co. 4. The Evil Eye 12. The Royal Liliputians 19.

BONNE TERRE.—OPERA HOUSE (J. W. Young, manager): Tarkio Glee Club 9. Dr. Thomas McClary 22.

LOUISIANA.—PARKS OPERA HOUSE (E. A. Parks, manager): Town Topics 12.

KIRKSVILLE.—NEW HARRINGTON THEATRE (F. M. Harrington, manager): Dark.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Dark.

MONTANA.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Thomas Q. Seabrooke in The Rounders Feb. 27; good house; S. R. O. Murray and Mack in Shooting the Chutes 1; good house. Richards and Pringle's Minstrels 7. Daniel Sully in The Parish Priest 11. The Prisoner of Zenda 13. A Brass Monkey 19. James Kidder co. 25, 27. Neill Burgess 28.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): The Christian Feb. 23; S. R. O.; excellent performance; delighted audience. Murray and Mack in Shooting the Chutes 4; good sized and pleased audience.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Tracy, managers): Murray and Mack in Shooting the Chutes 1; good house; poor co. Daniel Sully 8.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Murray and Mack in Shooting the Chutes to fair house 2; performance ordinary. Leonora Jackson 4. Mrs. Fiske 6.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Daniel Sully and his excellent co. in The Parish Priest Feb. 28 to a crowded house; excellent performance and a delighted audience.

BUTTE.—EMPIRE OPERA HOUSE (A. H. Hartley, manager): Richards and Pringle's Minstrels 6.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Under the Red Robe Feb. 28; crowded house; good performance. Paul Gilmore in his right sphere as De Berault. West's Minstrels 5. Elks' benefit (local) 7. A Stranger in a Strange Land 9. Blanche Walsh 11. Other People's Money 13. The Highwayman 15, 16.——THE FUNKE (Crawford and Zehrung, managers): Black Patti's Troubadours 28; house crowded, audience pleased. Ole Olson 1, 2; good houses. Ben Hendricks added to his stock of friends; well balanced and capable co. Swedish Ladies' Quartet found much favor. The Flints 4-9 opened to crowded house. Ten Nights in a Bar Room 11, 12. Stage hands' benefit 14.

BEATRICE.—OPERA HOUSE (R. L. Napper, manager): Metropolitan co. Feb. 25-2; fair business. Plays presented: The Little Duchess, Mabel Heath, Married by Strategy, East Lynne, Wanted, a Wife, Ten Nights in a Bar Room, and True Irish Hearts. Busby Brothers' Ten Nights in a Bar Room 28; good business; pleasing performance. Old Dan Tucker 6 canceled. The Evil Eye 22. 81 Plunkard 23.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Under the Red Robe Feb. 28. Prince Romiro (Elks' benefit) pleased large house. The Sorrows of Satan 13. 81 Plunkard 16. Southern Stock co. 18-23.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Under the Red Robe Feb. 27. Ole Olson 28; topheavy house and pleased. Alberta Gallatin 9. Blanche Walsh 13.——ITEM: Our big packing plant will resume operations soon, which means much to the theatre.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): For Her Sake 4.——STEELE'S OPERA HOUSE (Ezra Grates, manager): 81 Plunkard 15.

CHADRON.—OPERA HOUSE (S. M. Loomer, manager): Prince Romiro Feb. 25, large house pleased. Elks' U. T. C. 4 failed to appear. Whaley's moving pictures 4.——NELSON OPERA HOUSE: Dark.

FREMONT.—LOVE'S THEATRE (Pam Love, manager): Under the Red Robe 4. Human Hearts 8. Ten Nights in a Barroom 12. Eli Perkins 16.

HASTINGS.—KERR OPERA HOUSE (James Elbertie, manager): Busby Brothers' Ten Nights in a Barroom 2; small house; co. fair.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Ward's Minstrels 5; small house; good performance.

NORFOLK.—NEW AUDITORIUM (Colonel George H. Spear, manager): Dark.——MARQUARDT'S HALL: Iowa Vitascope Feb. 25; good house.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Camilla Martin St. George 7-9.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): 81 Plunkard Feb. 27.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): Blanche Walsh 12.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Edward Piper, manager): Uncle Josh Spruceby Feb. 28; fair co.; light house. The Telephone Girl 4.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, manager): Uncle Josh Spruceby 2; poor performance; fair house. The Telephone Girl 6.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Denman Thompson in The Old Homestead 1 to capacity. Ward and Vokes in The Floorwalkers 4 to capacity; pleasing performance. When We Were Twenty-one (return) 5; excellent business. The Ryan Comedy co. 11-16.——PARK THEATRE (Densby A. Court, manager): Vagabond Burlesquers 28-2; S. R. O.; co. good. The Prisoner of Zenda 4-6; big business; co. excellent. Indian Maidens 7-9. City Sports (return) 11-13. Mapleson's Transatlantic Vaudeville co. 14-16.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Jere McAuliffe co. opened 4 for week presenting The Man-o'-War's Man to a good house. Other plays: The Fire Patrol, Tom Edson, the Electrician, The Great Diamond Robbery, Under Sealed Orders, In the Heart of the Storm, Southern Chimes, and All for Gold. A Bunch of Keys 18. Way Down East 29.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): When We Were Twenty-one pleased large audience 4. The Miller's Daughter (local) 8, 9. A Bunch of Keys 12. Way Down East 19.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): When We Were Twenty-one pleased 8. S. R. O. 6. A Bunch of Keys 27.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Howe's Moving Pictures to large house 5; audience pleased.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): A Poor Relation to large business Feb. 28-2. Alice Bass was admirable in the title-role, and the little Misses McKinley as Rip and Patch were very pleasing; rest of co. good. The Man from Mexico was well received 4-6. Walter Perkins, assisted by an excellent co., made the performances very pleasing; business large. An American Gentleman 7-9. A Homespun Heart 11-13. Alvin Joslin 14-16.

TRENTON.—TAYLOR OPERA HOUSE (H. Simonds, manager): Alice Neilsen Opera co. in The Fortune Teller 1; excellent performance; large audience. The Utopians 2; fair business. James A. Herne in Sag Harbor 4; fair house. William H. Crane 6 in David Harum. Unleavened Bread 7; fair and delighted audience. Sawtelle co. 11-16. Humpty Dumpty 27. Harrietta Crosman 25. Shore Acres 27. U. T. C. 29, 30.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (E. W. Suydam, manager): Waite's Comedy co. closed a successful week here 2, appearing to crowded houses. East Lynne 4 canceled. The Dairy Farm 7 pleased large audience; excellent performance. The Little Minister 9. Cothane, Chace and Weston's Minstrels 11. Quo Vadis 15. Mr. and Mrs. Russ Whytal 19. Shore Acres 25. Martin's U. T. C. 28. At the White Horse Tavern 29.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): In the Path of the Plague Feb. 27; performance poor; small house. Sawtelle Dramatic co. 7-9. Advertised repertoire: The Victorian Cross, The Fatal Card, Chattanooga in '61, and A Grip of Steel. Cothane, Chace and Weston's Minstrels 15. Benedict's Quo Vadis 18.

PATERSON.—COLUMBIA THEATRE (George F. Hopper, manager): Corse Payton's Comedy co. in The Octoroon, Hazel Kirke, The Three Musketeers, The Silver Lining, Law of the Land, and The Two Orphans pleased large houses Feb. 25-2. Midnight in Chinatown 4-6; medium business; co. fair. A Poor Relation 7-9. Vera De Noie co. 11-16. Waite's Comedy co. 18-23.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Sawtelle co. Feb. 25-6; co. fair; business good. Unleavened Bread 8, 9. The Tide of Life 11, 12. B. P. O. Elks' Minstrels (local) 15.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Guy Brothers' Minstrels Feb. 28 pleased packed house. The Frolics of Satan 2, co. and performance fair. The Twentieth Century Stars 6. Quo Vadis 12.

BRIDGETON.—MOORE'S OPERA HOUSE (Edward E. Moore, manager): Sawtelle Dramatic co. 4-9 canceled. Midnight in Chinatown 9.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): The Frolics of Satan Feb. 28, fair audience and co.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Cothane Chace and Weston's Minstrels 9. Leon Herrman 14.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. C. Pittinger, manager): The Steam Laundry 2; full house, audience pleased. A Breezy Time 16.

ALBUQUERQUE.—NEHER'S OPERA HOUSE (W. J. Zirbut, manager): The Steam Laundry 5.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Himmelein's Ideals opened week 4 to S. R. O. The co. carry a good band and orchestra. Plays: The Lost Paradise, Northern Lights, The Pulse of Chinatown, In the Heart of the Storm, Miss Blythe of Duluth, Eagle's Nest, Ten Nights in a Barroom, and The Golden Nugget. Paxton co. 11-16. Cook Church co. 18-23. The Old Homestead 25. The Bostonians 26. Henrietta Crosman 27. Kermiss, under auspices Local Red Men, 29, 30.——ITEM: The local firemen will give a minstrel performance, benefit of the hospital, early in April.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): The Heart of Maryland 4 pleased capacity. On the Stroke of Twelve 5, 6; co. and business good. [illegible] Sothern 8. J. K. Emmett 9.——RAND'S OPERA HOUSE (W. H. Halligan, manager): Morrison Comedy co. 7-9 in The Girl from Mexico, A Man of Mystery, Coon Hollow, A Princess of Patches, Dangers of a Great City, One Night in June, and We Uns of Tennessee; co. and houses good. A Boy and a Night 11.——ITEM: John P. Quest has become treasurer of Rand's Opera House.

SARATOGA.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): The Bostonians in The Viceroy, The Serenade, and Robin Hood 1, 2. E. H. Sothern drew large house in Hamlet 6, sumptuous production. John Drew 9. W. H. Crane in David Harum 11-13.——EASTABLE THEATRE (S. S. Shubert, manager): The Heart of Maryland was well done 28-2, business good. Andrew Mack in The Rebel attracted good sized audiences 4-6. Reaping the Whirlwind 7-9. J. K. Emmet and Lottie Gilson 11-13.——ITEM: The local Elks give a minstrel show 18.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Leland T. Powers 28; large house. Sherlock Holmes 1. Unleavened Bread 2; good house. The superb acting of F. J. Morgan, Elizabeth Tyree, Eleanor Robson, and the others of the cast more than made up for the weakness of the play. J. W. Carter 4, 5, in The Black Flag, Knobs o' Tennessee, Rip Van Winkle, and My Uncle from New York; good

"Miss Jessie Mae Hall was the star of the evening, and to her is due much of the success of the comedy, as she made an excellent impression as Suzanne Ducre. She is entertaining, and the clever manner in which she assisted in making complications

DISENGAGED:

and then unmaking them, so to speak, was artistic. Her singing was more than a delightful surprise."—Denver "Republican," Sept. 11, 1898.

"The fact must be admitted that Jessie Mae Hall as Suzanne, did such a delightful bit of acting that the audience was captured completely, and she was repeatedly recalled."—"Herald Democrat," Leadville.

"The brightest particular light of the 'Brown' show is Jessie Mae Hall, who possesses a voice of mellifluous quality and good measure. Her songs were

JESSIE

repeatedly encored."—Salt Lake "Tribune," Oct. 3, 1898.

"Miss Jessie Mae Hall captured the audience in the fullest sense. Petite, handsome in feature and form, quick as a dart, dashing, flashing and fun-loving, she is a sunburst of life and wit and animation in every scene in which she appears. She sings nicely in a sweet voice, surprisingly strong for such a wee body, and in tones dulcet, clear, and possessing more than the average of good qualities."—"Record Union," Sacramento, Cal.

MAE

"Of all the pleasant breezes that blew through the farce, Jessie Mae Hall is the breeziest. She is as Dresdenesque as Edna Hopper, and more tuneful. She slides smoothly from the swish of the bicycle to the cradle of domesticity, and again, she is 'partyfied' and pink and fluttering."—Sarah Comstock, in the San Francisco "Call."

"Jessie Mae Hall, a pocket edition of a soubrette, is delightfully piquant in the role of Suzanne Ducre. This little lady has an attractive presence, and sings

HALL,

a number of ballads in a voice of especial quality—particularly in its upper register."—Los Angeles "Times."

"A wee little blonde soubrette, with a big soprano voice, owned the house last night. Jessie Mae Hall can have the niche where Van Buren's posies are withering. She is a cute little woman, and her work is full of ginger and go."—"Evening Express," Los Angeles.

"The hit of the evening was made by a diminutive

LEADING LADY

ingenue with a pretty face and a dainty little form, which is forever animated and graceful. Jessie Mae Hall is her name, and she found instant favor with her audience, not so much by what she had to do or say, as by her manner of doing it. She has a pretty soprano voice, and sang several songs very charmingly."—Los Angeles "Herald."

"Jessie Mae Hall is the life of the show; the surprise that she keeps in store for the audience is the fact that she can sing and it is no mild surprise.

WITH

either. She certainly has a sweet voice, possessing wonderful purity of tone."—"Spokesman Review," Spokane, Wash.

"Miss Hall, a dainty and charming little actress, is prominent in the cast, and carries a great share of the responsibility for the success of the performance. She has a remarkably sweet voice."—Anaconda "Standard," Anaconda, Mont.

"Miss Jessie Mae Hall is refreshing and clever, and with the best voice of any ingenue who has ever sung

BROWN'S IN TOWN

at the Grand. Her singing of 'Comin' Thro' the Rye' was a vocal gem."—Butte "Miner."

"The life of the piece is dainty little Jessie Mae Hall, whose naivete is delicious. She sings in a charming manner, and wins instant favor with her audiences."—Minneapolis "Journal."

"Jessie Mae Hall, petite and piquant, lends to an ingenue role such a fund of buoyancy and spirit that she easily dominates the cast."—Des Moines "Leader."

TWO SEASONS.

"Jessie Mae Hall, as Suzanne Ducre, is a little performer with a musical soprano voice that she introduced to win the favor of her hearers."—Chicago "Chronicle."

"Jessie Mae Hall, who now and then exhibited a Lotta sort of kittenish comedy, was approved for some songs very well sung."—Chicago "Inter-Ocean."

"A particular treat was Jessie Mae Hall's singing. She has a remarkably fine and well cultivated soprano voice, great skill and taste."—"Telegram," Winnipeg.

AFTER MARCH 23d

Above date being the termination of the "season of thirty weeks" provided for in my contract with Messrs. Belcher and Hennessy, I herewith invite offers for leading soubrette roles, musical comedy, or dramatic. Address, JESSIE MAE HALL, care MIRROR.

business. Down Mobile 6; fair house. Corner co. 7-9.——ITEM: The illness of James A. Herne prevented Sag Harbor from being presented for the benefit of the Elks 11.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessee; J. J. Shubert, resident manager): Large and greatly pleased audiences witnessed Reaping the Whirlwind 4-6, headed by Joseph Green and Lisle Leigh, was excellent. The Rebel, with Andrew Mack attracted good houses 7-9. McFadden's Row of Flats 11-13. J. K. Emmett and Lottie Gilson 14-16.——LYCEUM THEATRE (A. E. Wolff, manager): E. H. Sothern in Hamlet 4. The Bostonians in The Viceroy. The Serenade, and Robin Hood 5, 6. John Drew in Richard Carvel 7.

OGDENSBURG.—NEW THEATRE (F. W. Lloyd, manager): Charles Collins and local cast presented Fritz Stein to crowded houses Feb. 28-1. Gertrude Townsend received many compliments. Santanelli opened week's engagement 4, pleasing a good house. The Mysterious Model 11. Howe's moving pictures 28. Hello, Bill 28. A Poor Relation 29.——ITEM: F. W. Lloyd, manager of the New Theatre for the past year, has taken the house for four years more, with the privilege of ten to follow, and is now booking 1901 and 1902.

ALBANY.—EMPIRE THEATRE (Samuel S. Shubert, manager; J. W. Bennecksburg, resident manager): Kellar filled the house Feb. 27. At the White Horse Tavern 2. The Heart of Maryland 5. E. H. Sothern 9. HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Tide of Life pleased large audiences 28-2. J. K. Emmett and Lottie Gilson played Fritz in a Mad House to big houses 4, 5. Albany Musical Association concert 6. On the Stroke of Twelve 7-9. Phelan Stock co. 11-16.

WATERTOWN.—CITY OPERA HOUSE (F. M. Gates, manager): Huntley-Jackson co. Feb. 25-2 last half of week in An Innocent Sinner, The World, Roanoke, and Michael Strogoff, pleasing large business. A Day and a Night 4; fair house; audience pleased. Sherlock Holmes 6 failed to reach here on account of railroad blockade. Stetson's U. T. C. 9. Wills Brothers' co. 11-13 in In Atlantic City, Two Old Cronies, and Bosom Friends.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): A Homespun Heart 4; excellent business. E. H. Sothern and Virginia Harned in Hamlet 7; large audience. Wills Brothers' co. 8, 9. A Black Sheep 11. The Mormon Wife 12. Stetson's U. T. C. 15, 16.——MECHANIC'S OPERA HOUSE (Sayer and Goodwin, lessees): Olympic Stock co. 11-16.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Lost River Feb. 27. The Game Keeper 1; good business. Kellar 4; old performance; good house. A Black Sheep 7. Sherlock Holmes 11. Sag Harbor 12. William H. Crane 14. Alton Packard (auspices Y. M. C. A.) 19. The Belle of New York 21. Stetson's U. T. C. 29. On the Stroke of Twelve 30.

CORNING.—NEW OPERA HOUSE (F. C. Game, manager): Kellar Feb. 28; fair house. At the White Horse Tavern 1. Cook Church co. 4-9 opened to big business Plays: The White Squadron, The Land of the Midnight Sun, An Actor's Romance, An Innocent Sinner, The Midnight Alarm; fair co. A Day and a Night 12. Ward and Vokes 14. Sherlock Holmes 16.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): Himmelein's Ideals closed a week 2, having presented The Black Flag, Miss Blythe of Duluth, Kathleen Mavourneen, and The Pulse of Chinatown latter half of week. Leipsic Philharmonic Orchestra 4. Tommy Shearer co. 7-9. A Poor Relation 11. Leon Herrmann 16. The Fadettes 21.

NEWBURGH. ACADEMY OF MUSIC (F. M. Taylor, manager): Corse Payton's Comedy co. 4-9; competent co.; good business. Plays: The Prodigal Daughter, My Kentucky Home, Hazel Kirke, Two Nights in Rome, The Octoroon, and The Three Musketeers. A Poor Relation 12. Primrose and Dockstader's Minstrels 13. Leon Herrmann 15. The Old Homestead 18. Sherlock Holmes 19.

FULTON. STEPHEN'S OPERA HOUSE (Wallace and Gilmore, lessees): Robinson Stock co. 4-9 presenting Dolly De Vyne Robinson in repertoire; fair houses; co. principally good.——ITEM: Goodwin and Sawyer, of Utica, N. Y., are in town reorganizing the Robinson co. and will present after 11 Dolly De Vyne Robinson in Sapho in one-night stands.

GLENS FALLS. EMPIRE THEATRE (J. A. Holden, manager): A Spring Chicken delighted good business 1. Edward O'Kelly and Frank McClelland deserve especial mention. J. K. Emmett and Lottie Gilson in Fritz in a Madhouse 6 pleased a fair audience. A Day and a Night 13. Sherlock Holmes 15. Bennett and Moulton co. 18-23.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): J. K. Emmett and Lottie Gilson in Fritz in a Madhouse 7; large and appreciative audience. Kellar 9. Himmelein's Ideals 11-16. A Black Sheep 18. Denman Thompson 22.——BROADWAY THEATRE (George L. Colliss, manager): Dark.

BINGHAMTON. STONE OPERA HOUSE (J. P. E. Clark, manager): Unleavened Bread drew large and pleased audience 1. Andrew Mack in The Rebel pleased an overflowing house 2. Sherlock Holmes 4. A Homespun Heart was well received 6. James A. Herne 8 canceled. William H. Crane 9. Corse Payton's Stock co. 11-16.

BUFFALO. NELSON'S OPERA HOUSE (R. C. Lawrence, manager): A Black Sheep 2; crowded house; good performances. A Wise Woman 6; good house; excellent attraction. A Spring Chicken 16. Fabio Romani 18.——ACADEMY HALL: Charles Landis, lecturer, 11.

MATTEWAN. OPERA HOUSE (Daisy Dibble, manager): The Mysterious Model Feb. 28; poor performance; light business. Guy Brothers' Minstrels 6.——ITEM: A. N. David is managing an entertainment to be given at the Matteawan State Hospital by local talent 12.

KINGSTON. OPERA HOUSE (C. V. De Bois, manager): Sellor's Minstrels (local) 7, 8. Bennett and Moulton co. 11-16.——ACADEMY OF MUSIC (C. D. Carter, manager): Spencer co. pleased large audiences 4-9, opening performance, The Black Flag. The Pearl of Savoy, and the Octoroon were also given.

AMSTERDAM. OPERA HOUSE (George McChumpha, manager): A Cavalier of France pleased good audience 2. Kellar 8. A Day and a Night 9. Sherlock Holmes 12. A Black Sheep 14. A Poor Relation 16.

NIAGARA FALLS. INTERNATIONAL THEATRE (Harris Lumberg, manager): A Black Sheep 4; fair house; good performance. In Atlantic City 5 and Two Old Cronies 6; light business. Burrill Stock co. 11-16.

CORTLAND. OPERA HOUSE (Wallace and Gilmore, managers): Corner Stock co. Feb. 28-2 pleased good houses. Plays presented: Knobs o' Tennessee, Brother Against Brother, and Rip Van Winkle. A Black Sheep 8.

AUBURN. BURTIS OPERA HOUSE (E. S. Newton, manager): Lost River drew a fair house Feb. 28. Reaping the Whirlwind did a small business 2. Kellar filled the house 5. Sherlock Holmes 8. A Spring Chicken 11.

JOHNSTOWN. GRAND OPERA HOUSE (A. L. Covell, manager): At the White Horse Tavern Feb. 28; fine performance; large house. Agnes Burroughs in Foul Lynne 6; fair performance; small house. A Day and a Night 8. Sherlock Holmes 14.

UTICA. M. M. Gutstadt, manager): The Bostonians in The Viceroy Feb. 28. Sherlock Holmes 2. E. H. Sothern in Hamlet to S. R. O. 5. William H. Crane 16. Henry Miller 20. Leon Herrmann 21. Tim Murphy 26. The Belle of New York 27.

NORWICH. CLARK OPERA HOUSE (L. R. Bassett, manager): The City of New York Feb. 28; fair house; good performance. Down Mobile 5; large and enthusiastic audience. A Black Sheep 9. Wesleyan Quartette 13. The Missouri Girl 27.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): A Cavalier of France Feb. 28; fine entertainment; small house. Kellar 2; satisfactory performance; full house. Sherlock Holmes 5. A Day and a Night 7. Cook Church co. 11-16.

CORNING. OPERA HOUSE (H. J. Sternberg, manager): The Flaming Arrow Feb. 28; good house and performance. Finnigan's Ball 2; large audiences; co. closed here. Carner co. presented Beacon Lights 6; big business; pleased audience.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): A Black Sheep 5 pleased big house. Haverly's Minstrels 6; excellent performance; fair business. Sherlock Holmes 9.

ONEIDA. MUNROE OPERA HOUSE (Smith and Preston, managers): Down Mobile 4 drew a good house; performance one of the best seen here this season. A Spring Chicken 8. A Poor Relation 18.

LYONS. MEMORIAL THEATRE (Burt C. Ohmann, manager): A Black Sheep 6 pleased fair audience. A Spring Chicken 13. Clay Clement 18 canceled.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): In Atlantic City 7. The Brownies in Fairyland (local) 15, 16. A Spring Chicken 26. Hogan's Alley 27. Alvin Joslin April 4-6.

OSWEGO. RICHARDSON THEATRE (O. L. Haslacher, manager): Lost River 1 satisfied fair house. The Bostonians 4 in The Serenade. A Day and a Night 6. Sherlock Holmes 7. East Lynne 9.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Little's Players 4-6, presenting A Parisian Romance, The Other Man, and The White Rat; business fair.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): Fritz in a Mad House 1 to large audience. J. K. Emmet and Lottie Gilson were appreciated. The Man from Mexico 7.

BATAVIA. DELLINGER OPERA HOUSE (F. J. Dellinger, manager): Kellar to big business 6. East Lynne 11. Mildred Holland 23.

OREDONIA.—GRAND OPERA HOUSE (L. M. Starr, manager): Morrison's Faust 18. Agnes Burroughs 12.

PENN YAN.—YATES' LYCEUM (H. E. Bell, manager): Finnigan's Ball 1; good performance; fair business. Hello, Bill 13.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): Down Mobile 8. Hello, Bill 11. Ten Nights in a Barroom 14.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): A Homespun Heart 5; fair house; good performance.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): A Mysterious Model Feb. 14. Gibney co. 4-9 failed to appear.

LOWVILLE.—TOWN HALL (George Sherwood, chairman): Washburn's Minstrels 9 canceled. Stetson's U. T. C. 12.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): A Spring Chicken 9. A Poor Relation 16.

HORNELL.—GRAND OPERA HOUSE (Ben Schermer, manager): A Spring Chicken 6; fair business. A Black Sheep 12.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dark 4-9.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Dark 4-9.

SALAMANCA.—OPERA HOUSE (J. D. Mllenbacher, manager): Dark.

WHITEHALL.—MUSIC HALL (H. C. Jillson, manager): Biograph 15, 16.

FISHKILL.—ACADEMY OF MUSIC (George Pentlie, manager): Grimes' Cellar Door 9 canceled.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): Coleman and Haegler's Minstrels 2; poor co. and business. Leon Herrmann 5; large crowd, satisfactory performance. Packard Opera co. 7. Side Tracked 8. Van Dyke and Eaton co. 9.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, managers): Leon Herrmann 4; good performance; fair house. The Burgomaster 5; superb presentation; large audience. Frank Adams 7-9.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Packard Opera co. 4, presenting Prince Pro-Tem to S. R. O.; good co.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Mabel Paige co. 4-9. Packard Opera co. 15.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Christian attracted big business Feb. 28. Lionel Adams and Julia Stuart deserve special mention. Sousa's Band pleased good business 4. Mrs. Fiske 14. The County Fair 22. The Prisoner of Zenda 28. Murray and Mack 6, and A Brass Monkey 11 canceled.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Christian Feb. 25; performance excellent; S. R. O. The Rounders 2. Mr. Seabrooke won great favor from fair house. Sousa's Band 6. Murray and Mack 7. Mrs. Fiske 11. Nell Burgess 20. The Prisoner of Zenda 25.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Daniel Sully in The Parish Priest Feb. 26; large and appreciative audience. Murray and Mack 6.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Roda, manager; G. C. Miller, business manager): Stuart Robson in She Stoops to Conquer to good business 26. He was ably supported and gave a pleasing rendering of the old time play.——PARK THEATRE (Harry E. Felcht, manager): A Trip to Chinatown 28-2; S. R. O.; the farce was presented by good comedians and was a most satisfactory production; the singing particularly was of a most pleasing and artistic character and aided materially in rendering a fine programme. Manager Harry E. Felcht gave his illustrated talk on the Passion Play to crowded house 3. He has added to his many beautiful views and the lecture is polished and interesting. Human Hearts 4-6 drew S. R. O. and was presented by a good cast.——ITEM: The mixed quartette of A Trip to Chinatown sang during the church scene in Manager Harry E. Felcht's lecture 3. Manager Felcht has now Sunday night bookings for his lecture in various adjoining towns up to May 5.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Ernest Gamble Concert co. 28; packed house; pleasing programme. Ernest Gamble, Sibyl Sammis, Grace Jenkins, and Edwin Shonert were artistic. Porter J. White's Faust had a fair house 1; splendid production. Mr. White, Olga Verne, Frank McDonald, A. Z. Chipman, Charles Hartwell, George Becher, Gertrude Clements, and Genevieve Campeau were good.——ITEMS: Frank McDonald and Charles Hartwell have joined White's Faust.—Beatrice Olga White joined Faust here for a few days' visit with her parents, Mr. and Mrs. Porter J. White.
WILLIAM H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Roda, manager; Otto Kilves, business manager): Herbert Kelcey and Effie Shannon in My Lady Dainty to fair business 4, 5. Leipsic Philharmonic Orchestra 19. Sarah Bernhardt and M. Coquelin 20. Frank Daniels 21.——LYCEUM THEATRE (Frank Burt, manager): A Hot Old Time to big business 3-6. The Honest Blacksmith 14-16.——BURT'S THEATRE (Frank Burt, manager): They Want Me, a combination of vaudeville and circus, to fair houses 30-2. The City of New York to medium business 3-6. East Lynne 14-16.
C. M. EDSON.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh manager): Hello, Bill, Feb. 28; co. excellent; medium house. Blakie Blakemore, Aubrey Noyes, Frederick Lander, Emily Lascelles, Eugenie Bowen, Ola Humphrey, were admirably adapted to their parts. A Milk White Flag 2; good audience; co. fine. The leading lights were John W. Dunne, Little Chip, John Marble, E. J. Lowell, Sisters Fanchonetti, J. C. Mack, David Seymour, Amy Fanchonetti, Maude Daly, Mary Marble. A Man from the West 4; co. average; large house. The Flaming Arrow 5; co. average; fair house. Faust 11. A Run on the Bank 13. The Belle of New York 15. A Poor Relation 23. Old Jed Prouty 23.

SPRINGFIELD. GRAND OPERA HOUSE (E. R. Foltz, manager): A good house welcomed Stuart Robson and an excellent co. in She Stoops to Conquer Feb. 27. The Katzenjammer Kids (return) 2; S. R. O.; play and co. well received. Marc 4; packed house pleased. Too Rich to Marry 6. Human Hearts 9. The Power Behind the Throne 12.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): A light audience was pleased with A Ride for Life 1. A Hot Old Time 4, 5; good performances; light business. Mistress Nell 7.

EAST LIVERPOOL. GRAND OPERA HOUSE (J. A. Norris, manager): Two Merry Tramps Feb. 28; good business; performance poor. King Dramatic co. opened to capacity 4 in Hands Across the Sea, and continued to crowded houses in Faust, The Sporting Duchess, Monte Cristo, Cumberland '61, The Three Guardsmen, Held by the Enemy, David Garrick, The Cherry Pickers, Storm Beaten, and The Victorian Cross; excellent co. A Wise Woman 11. White's Faust 12. Secret Service 14. Wilson Theatre co. 18-23.

MARIETTA.—AUDITORIUM (M. G. Seibel, manager): Morrison's Faust Feb. 28; large audience; good attraction. The Power Behind the Throne 2; large audience; excellent attraction. United States Marine Band 22. Kidnapped in New York 22 canceled. The Game Keeper 26. A Run on the Bank 22.——(High School Lyceum Course): Hungarian Gypsy Band 9. Parker Concert co. 29.——L. M. Leicks, manager): A Man from the West 6. The Royal Box 7. The Belle of New York 12. Rip Van Winkle 15. Whitney and Knowles' Quo Vadis 27.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): A Milk White Flag Feb. 26; good business; co. good. Mildred Holland in The Power Behind the Throne 28; fair business; the hit of the season. Columbia Opera co. opened 4 to S. R. O. with La Mascotte, and played to fair business balance of week with Fra Diavolo, Pinafore, The Chimes of Normandy, Girofle-Girofla, Said Pasha, Olivette, The Bohemian Girl, Billie Taylor, and The Two Vagabonds. Gertrude Coghlan 11. Thomas Jefferson 16.

LIMA.—FAUROT OPERA HOUSE (H. D. Hyde, manager): Human Hearts pleased a good house Feb. 20. The Girl from Maxim's failed to please a medium house 22. Davidson's Stock co. closed a good week's business 2, presenting She Couldn't Marry Three, Moths of Society, The Sultan's Daughter, Dangers of a Great City, Cinderella, and The Three Twins. The Dairy Farm delighted a packed theatre 4. A Milk White Flag 7. Frank Daniels 9.

LOGAN.—RUMPLE'S OPERA HOUSE (Fred A. Kempe, manager): Ernest Gamble Concert co. Feb. 23; S. R. O.; fine concert. Fabio Romani 27; light business; co. good; Walter Lawrence deserves special mention. The Gypsy Band 5; packed house; audience delighted. The Royal Box 9. The Black Diamond Express 18. Field's Minstrels April 8.——ITEM: John Brannan, of Columbus, O., has taken charge of the press department at Rumple's Opera House.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Mistress Nell delighted a crowded house 4. Agnes Ardeck, Lillian Mcconnher, Ruth Eckhart, William Young, Mace Greenleaf, W. Walter Law, Harold Cohill, Willard Perry, and Harry Lewis deserve mention. The Royal Box 12. A Ride for Life 13. Concert co. (local) 18. Why Smith Left Home 27. Rose Melville April 11.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): White's Faust 12 canceled. In Old Connecticut (local) to packed house 5. George Ring, Frank Ashman, Ray Kitchens, A. E. Loeb, Will Ayers, Goldie Dawson, Sidney Ayers, W. J. Reed, Bessie Gamble, Nellie Fisher, and Rella Bolgegrain deserve special mention.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, sharing managers): A Run on the Bank return dates 7. Field and De Voe Stock co. 11-16 canceled. Kidnapped in New York 21. A Pack of Cards 26.——ITEM: Manager Wolff has just returned from a trip to New York, having booked several good cos.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Quo Vadis 5. West and Wilson's Minstrels 8. A Jay from Jaysville 9. Vogel and Deming's Minstrels 15. A Homespun Heart (return, for Elks' benefit) 21. The Power Behind the Throne 28. A Breezy Time April 1. Carroll Comedy co. 18-23 canceled.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): The Katzenjammer Kids pleased a big house 1. A Ride for Life 2; good business. Carrie Elzer and Ross Snow made hits. A Hot Old Time 6; large house. The Village Postman 11. Eight Bells 16.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Roeckling, manager): Kidnapped in New York to topheavy house 2. Faust to large audience 4. The Flaming Arrow 6. A Run on the Bank 8. Vogel and Deming's Minstrels 9. Davidson Stock co. 11-16. A Wise Woman 15.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Two Merry Tramps Feb. 25; good performance and business. Carroll Comedy co. had a successful week 25-2. Fabio Romani 11.——ITEM: The Carroll co. were banqueted by the Star Theatre's stage employes 2.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): The Royal Box 1; excellent performance; fair attendance. White's Faust 5; performance and business good. A Wise Woman 13. Quo Vadis 16.——ITEM: William Porter, of this city, has assumed the management of the Gus Cohan co.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): The Flaming Arrow 4; good co.; small audience. Down Mobile 16. White's Faust 20. A Poor Relation 23. A Trip to Chinatown 26. The Doctor's Warm Reception (return) 30.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): The Gamekeeper 11. La Porte Comedy co. 18-23. Joshua Simpkins April 2.——SMITH'S OPERA HOUSE (James E. Smith, manager): A Wise Woman 8.

ZANESVILLE.—OPERA HOUSE (W. D. Shultz, manager): The Power Behind the Throne 1; business and co. good. The Royal Box 5; business fair. The Belle of New York 14. Andrew Mack 19. Sis Hopkins 26.

CHRISTIANSBURG.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Quo Vadis to fair business Feb. 28. The Royal Box 4; good house; excellent production. Carroll Comedy co. 11-16. A Run on the Bank 27.

NEW PHILADELPHIA. UNION OPERA HOUSE (George W. Bowers, manager): Thomas Jefferson in Rip Van Winkle Feb. 28; well filled house; play and co. well received. White's Faust 9. Mistress Nell 21. Rogers and Gilley Concert co. 23.

MT. VERNON. WOODWARD THEATRE (Forbing and Torrey, managers): Thomas Jefferson in Rip Van Winkle Feb. 27; excellent performance; fair audience. Faust 4; fair performance; good house. The Black Diamond Express 16. Old Jed Prouty 19.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Thomas Jefferson in Rip Van Winkle 2 pleased large house. A Trip to Tramptown co. 5; audience pleased; business good. The Man from the West 8.

TIFFIN. NORLE'S OPERA HOUSE (C. F. Collins, manager): A Hot Old Time Feb. 28; full house; performance satisfactory. A Milk White Flag packed the house 4; delighted audience. Vogel and Deming's Minstrels 8. Tim Murphy 12.

TOLEDO.—OPERA HOUSE (C. C. Sank, manager): Mistress Nell 2; large house; excellent performance. Agnes Ardeck as Nell was frequently encored. A Run on the Bank 6. Human Hearts 8. Erwood Stock co. 11-16.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): The Power Behind the Throne 6. Mistress Nell 12.——ITEM: Catharine Ridgway Concert co. pleased a large audience at Bigelow M. E. Church 1.

ST. MARY'S. GRAND OPERA HOUSE (H. G. McLain, manager): The Sunshine of Paradise Alley 2; good house. Tim Murphy 9. The Royal Box 13.——PEOPLE'S THEATRE (Bert Bennett, manager): A Trip to Chinatown 6. A Thoroughbred Tramp 11.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Eight Bells (return) 4; fair house. Montello, Schrock, and Rice in bicycle work were repeatedly cheered. A Young Wife 6. A Wise Woman 9. Bennett-Moulton co. 11-16.

ALLIANCE.—OPERA HOUSE (Craven and Dorman, managers): Benedict's Quo Vadis 4; good business; performance poor. White's Faust 8. A Jolly Affair 11. Vogel and Deming's Minstrels 15. Old Lavender 26.

BRONTON. MASONIC OPERA HOUSE (R. F. Ellsberry, manager): Mildred Holland in The Power Behind the Throne 5; fair audience; performance excellent. Thomas Jefferson 8. Mistress Nell 14. Al. G. Field's Minstrels 28.

MARION. GRAND OPERA HOUSE (Charles E. Perry, manager): Hello, Bill, Feb. 27; light business. Joshua Simpkins 1; fair business. A Trip to Chinatown 4 pleased fair house. A Milk White Flag 6. A Thoroughbred Tramp 9.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. E. Bradberry, manager): Two Married Men Feb. 26; poor performance. Fabio Romani 1; fair house; co. could be improved. Barlow Brothers' Minstrels 9. Thomas Jefferson 12. Mistress Nell 15.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): A Hot Old Time to fair house Feb. 27; good performance. Santiago (local) 28-3; poor houses, fair performances. Marc 6. Eight Bells 9. Tim Murphy 11.

MANSFIELD. MEMORIAL OPERA HOUSE (E. B. Eudly, manager): Joshua Simpkins Feb. 26; crowded house. Morrison's Faust 2; large audience. A Milk White Flag 5 pleased good house. Tim Murphy 13. A Poor Relation 19. Frank Daniels 22.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): A Trip to Chinatown Feb. 27; S. R. O.; audience pleased. Too Rich to Marry 1; fair business; co. mediocre. Rip Van Winkle 6. The Power Behind the Throne 7.

KENTON. DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): They Want Me Feb. 26; good business; specialties good. Mistress Nell 5; excellent production; small house. Eight Bells 8. A Baptisme Reception 26. Finnigan's 400 28.

GREENVILLE. TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): The Chicago Stock co. 4-9 opened in The Australian to large and pleased audience. Quo Vadis 5, Because She Loved Him 6, and My Uncle from New York 7.

CAMBRIDGE. HAMMOND'S OPERA HOUSE (R. Hammond, manager): Kidnapped in New York (return) Feb. 26; good house and attraction. Benedict's Quo Vadis 27; fair attendance; co. weak. The Royal Box 6. A Jay from Jaysville 7; Fabio Romani 9.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Belter and Cox, managers): Kidnapped in New York Feb. 27; fair house; good performance. Quo Vadis 11. Vogel and Deming's Minstrels 16.

FOSTORIA. ANDE'S OPERA HOUSE (H. C. Campbell, manager): Mistress Nell Feb. 27; fair house; good performance. Marc 7. The Ivy Leaf 9. A Poor Relation 15.

DEFIANCE. CITIZENS' OPERA HOUSE (Ed S. Brunson, manager): The Ivy Leaf Feb. 28; pleasing performance; good business. Vogel and Deming's Minstrels 7. A Poor Relation 14.

BRYAN. JONES' OPERA HOUSE (MacPhail and Mallory, managers): The Black Diamond Express 5; co. poor; small house. The Ivy Leaf 11. They Want Me 12 canceled.

TORONTO. CLARK OPERA HOUSE (E. C. Clark, manager): A Young Wife pleased good house 5. White's Faust 18. The Sunshine of Paradise Alley 22.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): A Trip to Tramptown 4; poor house and co. Manager McClellan refused to play co. on shares. House was rented by them.

CANTON.—THE GRAND (M. C. Barber, manager): Kidnapped in New York pleased a large house 1. Eight Bells to big house 5. Faust 6. Vogel and Deming's Minstrels 14. Tim Murphy 15.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): Morrison's Faust Feb. 27; good business; performance good. The Royal Box 8. The Princess Bonnie (local) 12.

GALION.—CITY OPERA HOUSE (S. F. Bibler, manager): Joshua Simpkins Feb. 27; poor business; performance fair. Porter J. White in Faust pleased a fair house 2. Quo Vadis 15.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Mistress Nell 6; fair house; performance fine. The Gamekeeper 29.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): Morrison's Faust 1; S. R. O.; performance excellent.

KENT.—OPERA HOUSE (Johnson and Green, managers): Passion Play pictures Feb. 27; full house; good exhibition. The Doctor's Warm Reception 29.

DELPHOS.—SHELLER'S OPERA HOUSE (Carl Bellinger, manager): Mistress Nell Feb. 28; good house; performance excellent.

WAPAKONETA. ZIMMERMEISTER'S OPERA HOUSE (Will Zimmermeister, manager): Mistress Nell 1; large pleased audience. The Royal Box 19.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark.

TROY. OPERA HOUSE (Barnett Brothers, managers): Too Rich to Marry 7. Mildred Holland 13.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Mistress Nell 11.

BARNESVILLE.—MOORE'S OPERA HOUSE (H. Moore, manager): Fabio Romani 8.

FREMONT.—OPERA HOUSE (Heim and Hagues, managers): Dark. The Rink 11.

STEUBENVILLE.—OLYMPIA (L. J. Watson, manager): A Trip to Africa 4. Waverly's Minstrels 9.

NEW COMMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): Sawyegate 11-16.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. A. Nix, manager): St. Plinkard Feb. 25; good business. Arizona 26; large and pleased audience. A Woman in the Case 27; light business. A Hole in the Ground 4.

GUTHRIE.—BROOKS THEATRE (J. 27. Brooks, manager): Arizona Feb. 25; excellent performance; S. R. O. St. Plinkard 27; good business. A Woman in the Case 5.

PERRY.—OPERA HOUSE (Holmes and Wadsworth, managers): Rusco and Holland's Minstrels Feb. 19; good house and co. St. Plinkard 27; good performance and house.

ENID.—OPERA HOUSE (E. A. Wald, manager): A Woman in the Case Feb. 27; large audience; good performance. Josie Cameron joined co. here. Labadie's Faust 15.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): A Woman in the Case 1; poor business; fair co. A Wise Member 9.

OREGON.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Grau Opera co. in El Capitan, The Isle of Champagne, and The Bohemian Girl Feb. 25-27; good co.; large audiences. The Eleventh Hour 6. The Star Boarder 9.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Davis' L. T. C. Feb. 19 played to packed house; performance good.

SALEM. TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Dark.

PENNSYLVANIA.

MAHANOY CITY. KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Mathews and Bulger's co. presented The Night of the Fourth to a packed house Feb. 28. Philip Bailey, Harry Bulger, Walter Jones, Tony Hart, Josie De Witt, and Adelyn Estes deserve credit for instilling life and fun into a very barren farce. Martin's U. T. C. attracted a good house 4, and was the best of its kind. Uncle Joshua, picture play, S. Francisco 9. Little Irene Myers co. 11-16.

HERSKER'S OPERA HOUSE (Nathan Appell, manager; E. H. Carpenter, resident manager): Hogan's Alley had a big house 4; poor performance. Clay Clement (return) 6 presented The New Dominion excellently to poor business. The Missouri Girl 9.——ITEMS: The Empire Dramatic co. will produce The Confederate Spy at the Hersker the latter part of March.—John J. Nolan and Bertha Irene Stryker, of this place, will play the leads.—Philip J. Connell, of Girardsville, has signed to lecture with the Passion Play pictures. He is also managing the vaudeville entertainment to be given at the Palace Theatre, Girardsville 16.—The effort to place a lodge of Elks here did not prove successful; there are over thirty Elks here belonging to nearby societies.—Harry Ormond, of Philadelphia, visited friends here 6.
R. W. SHERTZINGER.

POTTSVILLE. ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): American Opera co. in Faust 2; good house and performance. Madame Delamotte deserves notice. Gertrude Coghlan in Vanity Fair 5. The Real Widow Brown 6 pleased medium business. Matt and Jessie Shaffer made good. The Missouri Girl 8. Clay Clement (return) 9. Holden Comedy co. 11-16.——ITEMS: The Academy was badly crippled 2 to 6; seven of the attaches, members of the N. G. P., were in Washington.—An amateur minstrel show, under the management of Phil J. Connell, will be given at Girard Opera House, Girardsville.—William Sweet has resigned as manager of the Pottsville Dramatic Association, and is organizing a co. to play A White Lie and Leah the Forsaken.—Rosemarie Campbell and Madame Delamotta, of the American Grand Opera co., sang several selections in the Episcopal Church evening of 3.—Francisco 7 canceled. He is ill at Danville.
GEORGE B. STICHTER.

SCRANTON. LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): The Burgomaster to good business Feb. 28; Gus C. Weinburg, Henry B. Stockbridge, Laura Joyce Bell, and Edith Yerrington were especially notable in a strong co. Andrew Mack in The Rebel 1; capacity house; capable co. Martin's U. T. C. 2; packed houses; audiences pleased. Unleavened Bread 5; good business; excellent co., including Edward J. Morgan, Elizabeth Tyree, Wilbur Littleton, Eleanor Robson, and George Fawcett. William H. Crane 7. Clay Clement 15.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Holden Comedy co. 25-2; Strong attraction; big business. Plays latter part of week: Over the Sea, Diamond Breaker, Captain Horne, A Barrel of Money, Nobody's Claim, and The Denver Express. Marks Brothers' Dramatic co. 4-9; packed houses; capable co. Repertoire: The Duke's Daughter, Paradise Regained, Alone in London, For His Sake, A Soldier's Sweetheart, In Good Old New York, A Celebrated Case, The Harvest of Sin, and The Mountain Queen. Keystone Dramatic co. 11-16.——ITEMS: James A. Herne owing to illness canceled 6. M. Reis has renewed his lease of the Lyceum Theatre and Academy of Music. Numerous improvements will be made, and the present management retained.—The present strike here among the silk mill employes has not affected the theatres. All report business excellent.

ALLENTOWN. LYRIC THEATRE (Mishler and Werman, managers): A Runaway Girl Feb. 27 proved one of the most enjoyable performances of the season, large audience. On the Suwanee River 1; capable co.; the Aunt Lindy of Stella Mayhew is praiseworthy; fair business

THE FOREIGN STAGE.

LONDON.

Lowenfeld and his Apollo Theatre—A Queer Public—Gossip of Plays and Players.

(Special Correspondence of The Mirror.)

LONDON, Feb. 23.

The chief topic in theatrical London this week has been Manager Lowenfeld's opening of his new Apollo theatre, the Apollo, with The Belle of Bohemia. The interest was largely increased by the fact mentioned by me last week that Lowenfeld had determined to take no money whatever at the doors, but to submit Lederer's production to an audience entirely invited free, gratis and for nothing. By this action Lowenfeld, imitating more thoroughly than hitherto the somewhat lordly, but not always lucky, efforts of the late Alexander Henderson on first nights, not only somewhat annoyed many so-called gilt-edged first-nighters, but caused extreme consternation among the humbler, but paying, kind of playgoers. Moreover, as I hinted when just about to mail last week, the members of the new playgoing club, called the O. P., had convened a kind of indignation meeting by way of considering these Lowenfeld-ian first-night tactics. Although an O. P. member myself, I could not see that much good would be arrived at by such a meeting, and I certainly thought, and said, that it would have certainly been fairer to hold such a meeting after this debated first-night, rather than before. With regard to Lowenfeld's action in thus limiting his first-night audience to his personal friends, and customers, together with their sisters, their cousins and their aunts, I hold that a theatrical manager may, in a manner, conduct his property in whatever manner he likes, so long as he does not offend public decency. Yet methinks my friend Lowenfeld was unwise in adopting such a plan.

As for the O. P. meeting at the beginning of the week, although we had a lively two hours' talk, nothing came of it, nor could anything come of it, but a resolution expressing regret at Lowenfeld's apparent want of confidence in the paying public. A good many remarks were made as to the probable influence upon the press on this said first-night, by the invited members thereof having to judge the players in such an atmosphere of friendliness, when no dissentient voice or critical remark could, of course, be forthcoming, at least not "aloud," as they say on the stage. Now of course it is absurd to suppose that any dramatic critic having any honesty of purpose or any mind of his own *can* be virtually influenced either by the applause or hisses of a first-night audience. Such critic brings with him, or is paid by his employer to bring with him, what the late Gladstone would have called "an open mind." Occasionally there is some influence caused by atmosphere, as one may say, but as a rule your critic, if he is worth his salt, will express freely his own opinion of the play, while chronicling the fact as to whether the audience liked it or not. At the same time it has to be confessed that some few of the newspaper noticers of The Belle of Bohemia and its interpreters have evidently been afraid to let themselves go too much in the direction of praise, lest it should seem that they *had* been influenced by the extreme and only to be expected enthusiasm of the invited audience at what Lowenfeld describes as his inauguration performance.

Happily, up to the moment of writing, nothing serious has happened The Belle of Bohemia. Although not instinct with monumental genius, either as regards libretto or score, it is a bright and merry mixture that seems likely to delight audiences at this lovely playhouse for many months to come. Harry B. Smith has served up the old Dromio idea in lively fashion. Among those who are already very strong favorites are Dave Lewis and D. L. Don as Rudolph and Adolph, George A. Schiller as Lawyer Dolphin Shark, John Hyams as the Bowery Boy, James A. Furey as Dr. Pillsbury, S. Solomon as Ludwig Dollar Solo Cornetist, Charles A. Maynard as Yellow Plush, and that strong favorite, Richard Carle, as Algy Cuffs. The ladies all deserve praise, especially Marie George as Katie, Anna Laughlin as Angelica Sharke, Silvia Thorne as Mamie, the snake charmer, and Marie Dainton as Paquita.

Another production of interest to American as well as to English show samplers was that given by your well-known Gotham Quartette at the London Pavilion on Monday. This took the form of what was called a new comic opera satire, written by a London lyric writer, Alfred J. Morris, and set to music by Walter Tilbury. It was in two acts and was entitled Princess Lolah, or the Rajah of Titripompom. In it the Gotham group not only indulged in flashes of merry travesty of this and that comic opera and musical play, but they also played all the fourteen speaking parts and likewise represent the chorus and so forth. Although the satire was a little too deep in some instances for average music hall audiences, yet the skit went well—so well that it should become a great success, especially when cut down somewhat. While sampling this and other turns around the halls on Monday I found many other Americans going very strong, including Chris Bruno and Mabel Russell, Carrie Scott and her Pocket Pickaninny, and that marvelous hoop manipulator, Everhart. During the week your sweet singing soubrette, Annette Fengler, was reported to be seriously ill in the provinces. I am glad to hear, however, that the report was much exaggerated and that Annette has returned to London comparatively well.

Sir Henry Irving and company have this week broken every record in Dublin City, where they have been feted by all the people of light and learning on the banks of the Liffey. Begorra! After the performance of The Bells the other night Irving read a telegram from good old Johnny Toole saying, "Give my love to all Dublin, where I first commenced work nearly forty-nine years ago."

The aforesaid Irving has, I find, accepted a play by Fergus Hume. One would, of course, naturally assume that any play from the nib of that ultra-sensational novelist will be the most marrow-freezing. I find, however, that Fergus's play is not so much of the blood and thunder as of a blank-versical kind. Mr. and Mrs. Kendal will produce presently Egerton Castle's new play, which has just been named The Secret Orchard. The production of The Silver Slipper at the Lyric has been fixed for April 20. The producer of this, Tom B. Davis, cannot open the New Adelphi with The Whirl of the Town till about May Day.

LONDON, March 2.

Although the argumentation and fermentation concerning Manager Lowenfeld's method of opening his New Apollo Theatre with Impresario Lederer's new production, The Belle of Bohemia, has simmered down since my last epistle, yet we have had not an utterly unexciting week.

In the first place there have been all sorts of rumors and denials during the week as to the Marquis of Headfort having arranged to espouse a Gaiety actress, one Rosie Boote to wit, who has so long been chortling "Maisie, you're a Daisy" in The Messenger Boy. At the moment of writing the deniers have been routed with great slaughter by reason of an official statement form his Marquisship stating that he is going to marry Rosie and that he does not care who knows it! The Peer in question is in the First Life Guards, and is of the mature age of three and twenty. The beautiful and blithe Rosie is about the same or even more. Young Headfort (family name, Taylour), is the fourth Marquis and is of Hibernian extraction. He has two seats in good Ould Oireland—namely, Headfort House, Kells, Meath; and the Lodge, Virginia, County Cowan. He has also a lovely town house in Wilton Place, Belgravia, and owns some 22,000 acres, don'tcherknow.

As to the aforesaid Lowenfeld-cum-Lederer matter, I have to report that the second night after Manager Lowenfeld's "invitation performance" of The Belle of Bohemia, a certain section of the paying public did (as I predicted would be the case), make some attempt to signify their indignation at the Lowenfeldian "invitation" tactics. There was a decided endeavor on the part of some of the gallery folk to "boo," and on the part of others to cachinnate somewhat derisively. The electric light, however, was suddenly (and somewhat rudely) flashed full in to these gallery folk in such sort as to daze them and to check any further demonstrations. The *Times* critic (the cutchawed but clever A. B. Walkley) abstained from criticizing the performance until the second night in question, when he gave Lowenfeld journalistic beans, and was not too genial to Lederer and Co. On investigation later I find that all ill-feeling has apparently subsided and that The Belle of Bohemia is now running on its merits, that, albeit not always of the most meritorious order, are yet sufficient in quantity to cause it to deserve to run for some months.

One of the most eccentric theatrical eccentricities of the week was the production by the Stage Society of a so-called Greek play written in English by Professor Gilbert Murray, of Edinburgh, and entitled Andromache. Murray's previous crime in the play-making line was a strange Indian poison play, Carlyon Sahib, produced by Mrs. Patrick Campbell a year or so ago, when it achieved a magnificent run of six nights, which was at least five more nights than it deserved. Not that the Professor is not clever. He is. Indeed, he is a man of profound erudition and of excellent gifts. That these gifts, however, do not lie in a dramatic way were again evidenced by his latest "play." His language (prose all the time) was good, nay, often strong and incisive, but his construction and characterization were of an uncertain or wibbly wabbly kind. Owing to this uncertainty Andromache now seemed to emulate the Greek Tragedy of Old Time, and anon to drop into the cynical colloquialisms of Pinerorian and Grundyian "sexual" plays. Thus the character of Andromache panned out merrey as "the Other Woman" of the new fangled problem playwrights. The injured wife was Hermione, daughter of the late Helen, Queen of Sparta, and espoused to Pyrrhus, who as played by that arch Ibsenite, Charles Charrington, was more rugged than even the one mentioned by the touring actor in Hamlet. To still further disturb the already muddled matrimonial relations of Pyrrhus and Hermione, there came into the Palace (as a non-paying guest), one Orestes, who was formerly betrothed to Hermione, but who had since had the misfortune to murder his Mommer, and to be ever since haunted by the Furies.

Now, Orestes, after singing all sorts of offensive and insulting lyrics to his warlike host, essayed to carry off Hermione aboard a sort of Homeric yacht, which he had moored out in the offing. Pyrrhus, however, although he had all the time called his wife all sorts of names—such as "Daughter of a dob," etc.—and had unceasingly bullied her because she had never borne him a child as the "other woman" had, objected to Orestes negotiating this adduction. Therefore, like the Ojibbenainosay, he up and followed on the track. Wild spear nights and things then set in and Orestes stabbed Pyrrhus, whereupon Hermione stabbed Andromache and then stabbed herself, and all three corpses fell at the foot of the Altar of Thetis while the noncompos Orestes looked on with some astonishment as the curtain fell. There! isn't that a pretty play?

Andromache (in order to increase the realism, I suppose) was played without any music either during or between the acts. Whenever the curtain was about to rise somebody feebly rang a sort of little muffin bell. The players were not great, nor even good, with the exception of Gerald Lawrence as Orestes, and occasionally Edyth Olive as Andromache. Janet Achurch (Mrs. Charles Charrington), who is usually chockful of intensity, was very weak as Hermione. The piece started at nearly three and was all over by 4.45, including two intervals of fifteen and twenty-five minutes respectively. Still, the play was quite long enough for most of us. Indeed, some poor startled critics fled incontinently after the first act.

At the Royalty on Wednesday Mrs. Pat Campbell followed that nasty play, Mr. and Mrs. Daventry, with that somewhat less nasty play of Pinero's, The Notorious Mrs. Ebbsmith. It is not one of "Pinero's" best, and I do not think it will do much better than it did on its first production at the Garrick, and that was not much, and *then* it had John Hare and Forbes Robertson in it.

The aforesaid Mrs. Pat has secured a new translation of the German play, entitled Johannesfeuer. It is written around the German custom of rollicking and bonfire burning on St. John's Eve, and will be called Bonfire Night. F. R. Benson revived As You Like It at the Comedy on Wednesday. Benson did very well as Orlando and Mrs. Benson was quite an interesting Rosalind. Forbes Robertson and Gertrude Elliott started their first theatrical tour as man and wife at the Grand, Fulham, on Monday with Hamlet, The Sacrament of Judas, Carrots, etc. They have had a big week; so have the Kendals at the Alexandra, Stoke Newington, and Wilson Barrett at the Kennington. Mrs. Langtry has given the name of The Royal Necklace to her new Marie Antoinette play, with which she is in April to open the rebuilt Imperial Theatre, adjacent to the Royal Aquarium at Westminster. Your sweet singer, Caro Roma, has been scoring heavily at the grand and English operas at the Standard, where the Turner Opera company puts in many solid weeks per annum.

I regret to have to report the continued serious illness of Managers D'Oyly Carte, W. S. Penley, and G. H. Macdermott. The last named is a variety manager who some twenty years ago was went, as The Great Macdermott, to sing a volcanic ditty called "We Don't Want to Fight, But By Jingo if We Do." I regret also to have to report that Mary Moore, of Wyndham's Theatre, widow of the late playwright, James Albery, had such serious news of the condition of her son, now at the front, that she started for South Africa a few days ago.

The Anthony Hope and Edward Rose (for Marie Tempest) Nell Gwynne play, English Nell, started its first tour at the Islington Grand on Monday. Charles Courtwright was a fine Charles the Second and Kitty Loftus a droll, if diminutive, Nell. The hero, Simon Dale, was earnestly interpreted by Marie Tempest's husband, Cosmo Stuart, who is really Cosmo Stuart Gordon Lennox, a scion of the Duke of Richmond, and so a descendant of Louise de Querouille, one of the merry monarch's many "mistresses."

George Edwardes has decided that his next production at Daly's shall be by J. T. Turner, part author of In Town, etc. It will not, however, be an Irish play, as Edwardes had contemplated. Lewis Waller will ere long produce a new modern romantic melodrama, written by Cyril Hallward and entitled A Soldier of Fortune. Beerbohm Tree has just commissioned Stephen Phillips to write him a play around the peregrinations of the late Ulysses. In this Homeric drama T. will of course play U.

You may be interested to know that George Washington Lederer sails for your shores next Wednesday to bring back some more American plays and players; and that Citizen R. G. Knowles will on Monday at the Alhambra commence his absolutely "farewell" engagement in the London variety theatres.

And now, hey! for the ballot box to vote for the new County Council candidates, some of whom have caused such excitement among our theatrical and variety managers and others. It is going to be an exciting fight, and in the thick thereof will be found your faithful warrior to command.

GAWAIN.

PARIS.

New Plays and Operas—A Production Forbidden and a Closure.

(Special Correspondence of The Mirror.)

PARIS, Feb. 22.

Activity still prevails in the theatres and gives prospects of continuing. The past fortnight has had new productions, both successful and otherwise, and important news has been plentiful.

At the Opéra there has been produced Astarté, the mythological opera by Louis de Gramont and Xavier Leroux. First night enthusiasm gave this work a flattering reception, yet critical opinion must declare it far from perfect. Mr. Leroux ranks high as a musician. He has been a deep student of his art, and is expert in the technique of composition and orchestration. He is original, too, save for the influence of the Wagnerian school, that is frequently evident in the score of Astarté. But he seems not to be musically fluent—that is, the stream of his composition is narrow, shallow and turbulent, never broad, deep and smooth flowing. One seeks in vain for expression, for emotional feeling, for delicate coloring. One finds a constant noisiness and resonance, a sameness of thought, a bluntness of appreciation. This is taking the score as a whole—in spots it is admirable, for the rest it aims high and falls short. The theme chosen by M. de Gramont can scarcely be commended. True, it is intensely emotional and ranges from the tragic and heroic to the sensual and vicious, but the sensuality and viciousness predominate, and the pivotal subject is nasty. M. de Gramont has taken some liberties with mythology in his plot. In the opening act Hercules, who is called Duke of Argos, determines to stop the vile rites that accompany the worship of Venus-Astarté at Sardis and sets out to conquer Omphale, Queen of Lydia. After his departure Iole, a vestal, prophesies that he will fall victim to Omphale's charms. Dejanira, his queen, to ward off this infidelity, sends Iole to her husband with the fiery shirt of Nessus, that, while he wears it, will keep him true to her. Hercules has meanwhile reached Sardis, where his army has been welcomed by the alluring smiles and gestures of the amorous Lydian women. Though he reprimands his soldiers for their susceptibility, Hercules himself succumbs to Venus when he sees the beautiful Omphale. A passionate love duet ensues, in which Omphale conquers the demigod. They embrace as the gauze-clad Lydian girls dance seductively. As the dance ceases Iole enters with the shirt of Nessus, and Hercules, stricken with remorse, dons it. The sacred flame bursts from the garment but puts Hercules in agony, and he dies, while the temple itself is consumed by the fire. Omphale, unaffected by the tragedy, departs for Lesbo, there to establish a new temple to Astarté. The honors of the performance fell to Alvarez for his splendid work as Hercules. He sang the difficult role perfectly, and was forceful and vigorous in his acting. Mlle. Heglon portrayed Omphale with ardent realism. M. Delmas was commanding as the high priest of Astarté; Mlle. Grandjean was successful as Dejanira, and Mlle. Hatto charmed as Iole. Massive and imposing scenery and rich costumes were utilized.

A novelty was offered at the Opéra Comique last evening in La Fille de Tabarin, a so-called "lyrical comedy," libretto by Sardou and Paul Ferrier; score by Gabriel Pierné. M. Pierné came out best, having composed a dainty score, of light texture but replete with fetching airs. As for the book, it tells a pretty story rather clumsily. M. Sardou, seemingly, refraining from exercising his technical skill upon it. Tabarin, the famous mountebank, is a favorite with Ferrier, who has used him as the hero of a novel and a play. The operetta represents him as having retired from the "stage" with considerable wealth and established himself in a country chateau under the alias of the Sieur de Beauval. Even his daughter, who spent her childhood in a convent, is ignorant of her father's identity. Tabarin makes friends with the neighboring gentry and the daughter is betrothed to a count. A band of strolling players, former associates of Tabarin, arrive and recognize him. They promise silence, but during their performance Tarabin himself reveals his secret by his comments on the playing of his favorite role. His aristocratic friends withdraw in haste, and his daughter's betrothal is broken. The girl avows her love for her father, but the old clown is broken-hearted and he shoots himself just before the Count, who has relented, returns to consent to the marriage. Fugere was eminently successful as Tabarin, and Perier, as another player, was very droll. Of the women Mlle. Garden was most prominent. The dressing and staging were beautiful.

Flamboyant, patriotic melodrama reigns at the Ambigu, where Jules Mary's Le Chanson du Pays, in five acts and eight scenes, tells an involved, cumbersome plot in conventional fashion. The story is so complicated that it would take a column to tell it. Enough to say that it is a drama of the Austrian war of 1792, teeming with improbable incidents. As a scenic spectacle it is fine, and the company is adequate.

But one production remains to be recorded—Les Remplaçantes, by M. Brieux, at the Théâtre Antoine. A few words will suffice for it, for the matter is not of the choicest. The play is a philippic against wet-nurses, the practice of employing whom, M. Brieux avows, is damnable from every point of view. Undoubtedly he makes out a strong case, but it is not the sort of stuff one cares to see on the stage. Dramatically Les Remplaçantes is unsatisfactory; in fact, it is a physiological treatise rather than a play.

One expected *première* will not take place for a time, at any rate. Décadence, Albert Guinon's drama, that Réjane was about to do at the Vaudeville, has been stopped by the Minister of Fine Arts. It seems that M. Guinon rapped the degenerate French nobility none too gently, and the originals of some of the characters, it is said, would have been recognized readily. The story was of the marriage of the daughter of a penniless nobleman with a rich Jewish merchant. Rumor has it that Décadence will go on anon, but Manager Porel is busy rehearsing La Petite Marquise as a substitute for the present.

The Managing Committee of the Comédie-Française stirred up a rumpus among the "pensionnaires" when it voted not to elect new "sociétaires" to succeed Mlle. Marsy and M. Worms. Their shares are to be divided among other "sociétaires," whose number will remain as at present. Much complaint from the "pensionnaires," but nothing can be done to mend matters.

La Cavaliere at the Théâtre Sarah Bernhardt met a disastrous end. The theatre closed suddenly, and the backer of the enterprise is reported to have lost $10,000 on it. This was the play by Jacques Richepin, son of Jean Richepin.

Many new offerings will be made in the next few days. Among them are Le Liseron at the Renaissance, Les Medicis at the Varietes, Pour Etre Aimée at the Athenée, and the revival of Patrie at the Comédie Française.

Sybil Sanderson has been engaged for a short season at the Opera Comique.

Réjane is to tour South America in 1902.

T. S. R.

MEXICO.

Opening of Orrin's Circus—Concerts and Spiritualism—The Juvenile Players.

(Special Correspondence of The Mirror.)

MEXICO, Feb. 11.

Manager Fred Hodgson is to be congratulated for the very successful opening he arranged for the annual engagement of Orrin's Circus. The house was crowded and the entire performance went with a "go." Collectively I believe the performance was not as strong as it was last season, though in individual instances it seemed stronger. The Pucoma Sextette made a favorable impression. Madame Marselin's educated birds did some remarkable work; La Fleur's antics seemed to please the audience; the Vale Trio in their Indian club act received applause; a Japanese troupe did the familiar juggling; Barrera and Jules did clever bar work; Miss Fisher displayed clever feats of strength with her teeth; Jean O'Brien did good tumbling, while Dick Bell, the clown, kept the audience in good humor for half an hour. The circus will remain several months and will then tour the Republic.

Emma Sostegni, the Italian mezzo-soprano, appeared at the Renacimiento recently with fair success. Rose Fuertes in La Fiesta de San Anton appeared with her and met distinct favor.

Professor Luis Moctezuma, the piano instructor, gave a musical recital in the National Conservatory recently. He was assisted by his pupils. The performance was creditable.

Anna Eva Fay, fortune teller and spiritualist, gave a series of performances at the Arbeu recently. Her pecuniary success was not great, but she did some seemingly remarkable feats.

The Juvenile Comedy company has caught on at the Principal, and are doing a very large business. These little tots are clever and remind one of the famous Lilliputians in the States. The star of the organization is Anguita, and in The Iron Ring she scored a hit.

Teresa Carreno, the celebrated pianist, will give three concerts at the Renacimiento Feb. 24, 26 and 28.

GUIDO MARBURG.

JAMAICA.

The Queen's Death Affects Business—Opera—Amateurs in The Geisha.

(Special Correspondence of The Mirror.)

KINGSTON, Feb. 23.

Owing to the Queen's death theatrical matters here were at a standstill for some time. The coming of the Lambardi Opera Company was the first since the sad event. The company arrived here early in February and did not know that the Queen had died. They were compelled to defer their opening several days on account of the mourning. Their season was a short one, the operas produced being La Traviata, La Forza del Destino and Carmen. The first two were poorly attended, but Carmen drew a good house. The company was fair but needed strengthening. They left for Cuba Feb. 11.

The Geisha was produced for the first time here Feb. 19, by The Kingston Operatic Society, Mrs. Lewis, president; Jean Shaefer, manager and Montgomery Irving, stage-manager. All the scenery and costumes were made for the occasion. O Mimosa San was played by Miss L. Lyman, of Philadelphia, who was well received. Nicolina Soutar, as Juliette; Miss B. Francis, as Lady Constance Wynne; Mrs. D. Levey, Hilda Soutar, and Miss Kilburn, all did well. Mrs. Louis Lewis, Ilma Barrow, Leta Barrow, and Etta Soutar were pretty Geisha girls. Dr. Ragg, as Wun-Hi, made a great hit. F. Lynch, as Captain Fairfax, was in good voice and acted well. The other officers were I. Lewis, Arthur Morrison, and R. Honniball. Little Stella Jacobs earned recalls for her singing. William Morrison, as the Marquis Imari, also won much favor. Mention is also due Mr. Delgado and the Misses Pollock, Smith, and Soutar. By request the opera will be repeated Feb. 26.

MONTGOMERY IRVING.

HAVANA.

Theatres Recover from Carnival Depression—New Opera Company Makes a Hit.

(Special Correspondence of The Mirror.)

HAVANA, Cuba, March 6.

The Carnival season, which is nearing its end, has had a tendency to keep people from the theatres, owing to the many other amusements of this time. During the past two weeks, however, the presence of excursionists has caused the theatres to play to large business. The Berriel French Opera company canceled its engagement at the Tacon, and the Tomba Opera company, that recently began its run at the Payret, having no opposition, is playing to good audiences. The company is an agreeable surprise, and the operas so far sung have been rendered in a satisfactory manner. Audran's operetta, La Poupee, scored the greatest success for the company, but its members have appeared to advantage in other operas, notably La Boheme, Cavalleria Rusticana and Il Pagliacci. Señoritas Latin and Turconi Bruni, the prima donnas, have had ample opportunity to display their beautiful voices, and to win the favor of their audiences. Señor Mayeroni sings in a finished manner every part allotted to him.

The Tacon remains dark to theatricals, having been given over to masked balls during the carnival. Roncoroni and his company are announced to come to the Tacon shortly.

There have been no new productions at the Albisu recently. Rosalio Soler, a newcomer to the stock company, is favorably received.

The Lara continues closed, while the Alhambra is doing a good business. The plays presented are El Castillo de Altares, La Criada Respondona and Para Tacos Jugadores. Colorine, an American serpentine dancer, began an engagement at this house last week.

The Cuba continues to do large business. New faces are Freddie Clark, Olive Weslake, and Hazel Hall.

Pubillone's Circus will shortly make a tour of the island.

J. ELLIS NORRIS.

HONOLULU.

A Lively Season Promised—Drama, Opera and Vaudeville—The Orpheum Leased.

(Special Correspondence of The Mirror.)

HONOLULU, Feb. 18.

The present indications are that Honolulu will have more than its usual share of comedy, drama, opera and vaudeville this Spring and Summer. Aside from the attractions mentioned in my last letter, recent advices are to the effect that the Flying Jordans, who appeared here several years ago, will give a vaudeville tent show during March.

James Love, at one time manager of Janet Waldorf and later of Nance O'Neil, is organizing an opera company, with which he intends touring the Orient, taking Vladivostok to the North and going Westward as far as India. Josephine Stanton, of the Boston Lyrics, is to head the company. Honolulu will be their first stop and the company will arrive here probably a few days after Nance O'Neil.

Antonia Dolores may sing in this city. She is booked to sail for Australia on the *Ventura*, that arrives here March 12.

Tolman's Little Time, a comedy, was presented at the Orpheum, Feb. 9 and 16, by the Honolulu Dramatic Club to appreciative houses. This club is made up principally of professionals who came to this beach with various companies and, becoming infatuated with the climate, resolved to make Honolulu their home.

Joe Cohen, formerly manager of the Orpheum company, who operated the Orpheum Theatre, has obtained a lease of the building from the company and will conduct it hereafter.

C. L. CLEMENT.

ENGAGEMENTS.

W. A. McConnell, as business-manager for Julia Marlowe. He will sail for London shortly to arrange for Miss Marlowe's appearance there.

Gilbert Clayton, for The Prima Donna.

Selmar Romaine, with The Flaming Arrow.

Clinton Newton, as business-manager and press agent, for Welsh Brothers' Circus.

Louie K. Quinton, for The Prima Donna.

Peeton Radford, Sherman Rowles, Charles Malles, Thomas Carlton, Harris F. Coggey, William Savage, Teresa Maxwell, Clara Rainford, Julia M. Romaine, Nellie Mitchell, Louise Hawkins, Helen Williams, and Elbert Eiddell, for Thomas W. Broadhurst's Justice company.

William Stanford, with Ferris Comedians.

Richard Renshaw Neill, released by Frank McKee from Mary Manning company, to join Miss Bob White.

Edith Totten, for the emotional lead in Broadhurst Brothers' Justice.

Thomas Whiffen, with Miss Bob White, opening in Philadelphia, April 15.

For Miss Bob White: Alice Campbell, Ethel Jackson, Raymond Hitchcock, Jessie Hawley, John C. Slavin, George Honey, William E. Philip, Nicholas Burnham, and Thomas Whiffen.

To support Victory Bateman in East Lynne: Maud Sinclair, Hattie Neville, Mary Leonard, Clarence Heritage, Walter Clifford, Richard Arthur, James Barleton, and August Perkins.

NORTH, SOUTH, EAST AND WEST WILL LAUGH.

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Address all communications to BLONDELL & FENNESSY, Metropolitan Theatrical Exchange, 1227 Broadway, New York City.

EXTRACTS LEGAL DECISION AND WARNING.—At a Stated Term of the CIRCUIT COURT OF THE UNITED STATES OF AMERICA, within and for the WESTERN DIVISION of the SOUTHERN DISTRICT OF OHIO, in the SIXTH JUDICIAL CIRCUIT OF THE UNITED STATES OF AMERICA, begun and held in the Court Rooms at the City of Cincinnati, Ohio, in said District, on the First Tuesday in October, being the Seventeenth day of that month, PRESENT, THE HONORABLE A. C. THOMPSON, District Judge, on FRIDAY, the 25th day of January, A. D. 1901. AMONG THE PROCEEDINGS HAD, WERE THE FOLLOWING, TO WIT: BLONDELL & FENNESSY, Complainants, vs. DECREE.

The above cause came on to be heard, the defendants above named having been duly served with process, and having consented that the said Bill of Complaint might be heard, and submitted the same upon the said consent, and upon consideration of confessions made by the said defendants, doth find that the Complainants are the owners of the dramatic composition entitled, "Katzenjammer Kids," and the dramatic composition entitled "A Wife Wanted," and that the Complainants are entitled to the relief as prayed in said Bill of Complaint and orders that an injunction be granted in this cause enjoining the defendants and each of them from giving representations on the dramatic composition entitled "Katzenjammer Kids," or any portion of same, and of the dramatic composition entitled "A Wife Wanted," or giving imitations of said dramatic performances, and that said injunction be, and the same is hereby made perpetual. Defendants are ordered to pay Complainant's costs herein.

THE UNITED STATES OF AMERICA, SOUTHERN DISTRICT OF OHIO, WESTERN DIVISION, SS.—I, Benjamin E. Cowen, Clerk of the Circuit Court of the United States of America, within the Sixth Circuit and Western Division aforesaid, do hereby certify that the foregoing entry is truly taken and correctly copied from the Journal of said Court. In testimony whereof I have hereunto set my hand and affixed the seal of said Court at the City of Cincinnati, this 26th day of January, A. D. 1901. By JAMES W. F. COWEN, Deputy Clerk. B. E. COWEN, Clerk.

KATZENJAMMER KIDS ROUTE: Brooklyn, March 11-18; Baltimore, April 1st; Philadelphia, April 8th.

BROOKLYN AMUSEMENTS.

SATURDAY, March 9.

An absence of novelty in any of the week's offerings, combined with the existing state of affairs in vaudeville, sufficed to pull the receipts down to a point that left but small profits, save in two or three exceptions.

At Hyde and Behman's Sallie Cohen and John C. Rice were seen in Brandon Hurst's new playlet, All the World Loves a Lover; Belle Davis and her cutest of cute "picks" repeated their success of a few weeks before; the Aglos Trio in conjunction with their superb dog, a magnificent Great Dane, scored heavily; Grace Sherwood and Charles Bowser pleased with John Ernest McCann's comical conceit, Home from the Philippines; Louise Beaudet, attractively gowned in white and spangles, manipulating a fan of huge proportions, sang pleasingly four selections, one of which, a catchy waltz movement entitled "Rosabelle," delighted the audience. Miss Beaudet's light soprano, sweet and thoroughly cultivated, is in striking contrast to those organs in vaudeville which sound like the tearing of muslin, and would serve to crack ice. The Puttens were neat and convincing in Irish comedy, George Kane scored with German dialect business, August introduced his singing donkey, Bonaparte, while Bennett and Young dismissed the people with illustrated songs. Manager Henry W. Behman's next headliners are Cressy and Dane, Severus Shaffer, the Newskys, Louise Dresser, and Bertie Fowler.

At the Montauk 'Way Down East was seen for the first time and notwithstanding its numerous and frequent visits to this borough, an excellent business was done. Phoebe Davis touched a responsive chord by her finished work as Anna Moore, others of the cast in high favor included Scott Cooper, Sara Stevens, Ulric Collins, Ella Wood and Frank Bell. Mrs. Isabel Hoyt-Hecht next offers John Drew for a fortnight in Richard Carvel, with Ada Rehan to follow as Sweet Nell of Old Drury.

The talent advertised at the Orpheum included Arthur Sidman and wife, Ernest Hogan, Fanny Rice, Al. Lawrence, Gertrude Haynes, Bush and Gordon, Alice Pierce, Christiann's dogs and monkeys, Jane Whitbeck, Jenny Eddy Trio, La Neva, living art studies and bas-reliefs, and the vitagraph moving pictures of Queen Victoria's funeral.

A Runaway Girl, previously seen at the Academy of Music, Montauk, Amphion, and at Manhattan Beach last Summer, filled the week at the Columbia. The company presenting it is thoroughly capable. Its tour is directed by a former well-known Brooklynite, Clinton W. Moffatt, in past years identified with the Park and Columbia, and now for some seasons connected with the business direction of Daly's Theatre in Manhattan. Arthur Dunn, always a mirth provoker, lives up to and exceeds his previous claim in that respect as the successor of James T. Powers in the role of Flipper. The title-part is neatly interpreted by Ethel Jackson, while Henri Leoni, Miriam Lawrence, John Park, Celeste Wynn, Joseph Fay, Maurice Abby, and Mr. Aitken in their respective characters bear favorable comparison with the original exponents as first heard at Daly's and the Fifth Avenue. The mounting and costuming are adequate, and the chorus is sightly.

The Novelty had good features in the Imperial Court Japanese Sextette and their troupe of trained dogs, commented upon when down town last week; also in Patrice and The Girl in the Moon, while Imogen Comer's descriptive ballads made a good third. The McDades were, as usual, fine in their bar act; Harry and Rhetta Deaves manipulated their marionettes, John Healey gave a black face act, Newell and Sherrett pleased in comedy acrobatics, the Four Weston Sisters were noisy, and the vitagraph had an exhibit worth looking at. For the coming week Manager Percy Williams takes on The Katzenjammer Kids, temporarily discarding the usual house selection of vaudeville.

Whitney and Knowles' production of Quo Vadis did no better at the Amphion than it did during the week preceding at the Columbia. It certainly merited well, and it must be recorded that Brooklyn has apparently had all that it desires of this play. Hyde and Behman next offer Arizona, with 'Way Down East for the week after.

The Williams Music Hall gave good entertainment with A Lucky Coon, in which Henry Wise, the Meredith Sisters, with Joe and Sadie Britton took first honors. Manager Percy Williams next reverts to the usual olio, announcing as the special features, Patrice, Richard Harlow, Ernest Hogan, the Wilson Trio, also Robertus and Wilfreda.

Joseph Arthur's Lost River hit them hard over at the Gayety, where Manager Bennett Wilson naturally took pride in knowing that his house had distanced either the Grand or the Amphion with the "take" secured by the above popular play. Shore Acres will next be on view, with a sight of Across the Pacific to follow.

Those who had counted on seeing the splendid selection of Reilly and Wood's Show at the Star were disappointed after Monday afternoon, when the entire programme, as announced, was carried through, excepting the opening sketch, which was omitted in consequence of Junie McCree, who, however, appeared later in The Dope Fiend. At night Pat Reilly, Laura Bennett, and Sallie Stembler, with Jordan and Clough were the only ones not "indisposed." Instead of closing the house as expected, Manager William L. Bissell, having been forewarned was forearmed, and rushed on a lot of turns, which constituted the entire bill for the rest of the week, the performers being Swift and De Veau, Effie Brooklin, Foley and Dale, Mlle. Carrie, Eddie Leslie (the boy wonder), Dumont Sisters, Carmencita, Grand and Tryxie, Mlle. Lotty, Sutton and Jones, also Bell and De Veauy. For next week, Sam T. Jack's Own Burlesquers, managed by Mabel Hazelton, are the feature.

The Bijou's clientage was delighted with A Guilty Mother, in which May Wilkes, James Kyle McCurdy, Dorothy King, and Harry Driscoll all worked hard and to good effect. Manager Lewis Parker next has Reaping the Whirlwind, with The Silver King coming after.

The Bohemian Girls contributed the show at the Empire, which next entertains The French Beauties, who are to be the last seen on this stage, as the Empire closes forever next Saturday night; the second East River Bridge Commission taking possession the middle of this month of all the land on its approach between the Brooklyn anchorage and Bedford Avenue.

A Wise Guy, strengthened by an elocutionary turn given by Elita Proctor Otis, was the card at the Grand Opera House, where Manager Lewis Parker should next have a big week with Kellar, whose mystifying illusions are always potent features in this borough. For the week after Shore Acres constitutes the feature.

The Unique replaces Al. Reeves' Big Show with The Merry Maidens.

The Payton sends away The Ensign in favor of Camille, after which A Flag of Truce is displayed.

The White Rats fared no better at the Academy of Music than did Percy Williams, when in past seasons he has given vaudeville on its boards. Though the acoustics of the building are admittedly the best in the borough, even though the place reached its fortieth birthday on Jan. 16; its great width of proscenium and cavernous stage belittle and swallow up the best efforts of the most prominent vaudevillians, let alone the dwarfing effects upon the lesser lights.

The Wages of Sin is withdrawn at the Park, where Mrs. B. S. Spooner next offers Tolby for the first time at the remodeled schedule, with Lily Cricket as the underline.

The twelfth week of the Baker Stock witnesses the substitution of A Celebrated Case, at the Criterion for Why Smith Left Home.

The Lyceum banishes The Indian and shows The Heart of the Klondyke.

The Girl from Up There was to have been at the Columbia for the week of March 11-16. The house is to be dark, however, because "its enormous, unprecedented and record-breaking success at the Herald Square absolutely prevents its withdrawal" (!) (!) (!) one single performance of opera by the Grau people is scheduled for the Academy of Music on March 21, when Lohengrin is announced. The Boston Symphony Orchestra give their final concert of this season at the Academy on March 22. It may possibly prove to be their last on this side of the river, as it is well known that locally they get less response than in any other place they play, the receipts of one concert in Philadelphia or Baltimore being probably at least twice or three times that which is secured in Brooklyn. The approaching three performances of Bernhardt and Coquelin on April 5 and 6 at the Academy are likely to be handicapped pecuniarily, even though the best seats are not to go above $3, inasmuch as the same artists are to be heard the following week at the Metropolitan, with the topmost figure of the schedule placed at $1.50. JUSTAND FAIR.

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THE KATZENJAMMER KIDS.

Next season Blondell and Fennessy, promoters of the lighter form of amusement, will launch two more Katzenjammer Kid companies, making three in all. The one headed by the Blondells will play the East, another the West and the third the South. The Katzenjammer Kids this season has been a phenomenal success and will end up a big money maker. The three companies were found necessary to accommodate the managers throughout the country who have been offering large guarantees to secure the play. With these companies on the road the managers will be able to fill all the time offered and cater to the patrons of farce-comedy. Blondell and Fennessy, at the close of the season, will be found at their Metropolitan Theatrical Exchange, 1227 Broadway. They also have in active preparation Happy Hooligan in Topsy Turvy Land.

Born.

GIBNEY.—A daughter to Mr. and Mrs. C. F. Gibney, in New York city, on Feb. 14.

HAGLEY.—A daughter, to Mr. and Mrs. John F. Hagley (Jean McIlmoyne), at Denver, Col.

ZWEIFEL.—A son to Mr. and Mrs. Fred R. Zweifel, at New Rochelle, N. Y., Feb. 27.

Married.

FAUST-CARR.—Gilbert Faust and Eva N. Carr, at San Rafael, Cal., Feb. 5.

HAMLIN-HITE.—Edward E. Hamlin and Mabel Hite, at Salt Lake City, Utah, March 12.

LESLIE-HEPNER.—George W. Leslie and Louise Willis Hepner were married at Springfield, O., March 9.

OTTINGER-WILLIAMS.—E. J. Ottinger and Anna Williams, in New York city, Feb. 28.

REEVES-LOWE.—Clifford Reeves and Dorothy Louise, at Kearney, Neb., Feb. 27.

REIDENOUER-ENGSTROM.—Charles S. Reidenouer and Ella Engstrom, in New York city, on Feb. 1.

WILLSON-SAVERY.—Charles M. Willson and Katherine Savery, in New Orleans, La.

WINTERS-JACK.—Robert W. Winters and Mrs. Emma Wande Jack, in Chicago, Ill., on March 3.

Died.

AIKEN.—Lydia Hermoine Aiken, in Philadelphia, Pa., of pneumonia.

ANDERSON.—Lafayette S. Anderson, in Omaha, Neb., Oct. 9, 1900, of heart disease.

BENOIT.—Pierre Leopold Leonard Benoit, at Brussels, Belgium, March 5, aged 67 years.

BURNS.—Katherine Burns (suicide), at Jersey City, N. J., March 8, aged 40 years.

BERNSTEIN.—Albert Bernstein, in New York city, Feb. 28, aged 65 years.

CAYLIN.—Guy Caylin (Karl Kennett), in New York city, on March 4, aged 33 years.

EDISMAN.—Abraham Edisman (Professor Mayo), at Hoboken, Pa., on March 4, aged 50 years.

FITZ.—F. F. Fitz, at Chicago, Ill., Feb. 14.

FORD.—Walter Ford, at Bath Beach, N. Y., on March 5, of consumption, aged 40 years.

GIBNEY.—Mrs. C. F. Gibney, in New York city, on Feb. 17.

GOODRICH.—Ashton D. Goodrich, in Chicago, Ill., on Feb. 26.

GRADY.—Mrs. Grace Munsell Grady (Belle Easter), at Hartford, Conn., on March 5, of strychnine poisoning, aged 24 years.

GREGORY.—Isaac M. Gregory, in New York city, on March 5, of Bright's disease, aged 65 years.

HAYES.—John Hayes, at Denver, Col., Feb. 26, of consumption.

HUNTINGTON.—Lou Gertrude Huntington, in this city, March 6, aged five weeks.

HURST.—J. Edward Hurst, at Troy, N. Y., March 9, of heart failure.

JAIME.—Adolphe Jaime, at Asnieres, France, March 8, aged 77 years.

JOHNSON.—Truman Way Johnson, of pneumonia, at the Long Island Hospital, on March 4.

KILDAY.—Mrs. Edward Kilday, at San Francisco, on Feb. 25, age 62.

MILLER.—Clemens Miller, at Toledo, O., on Feb. 26, aged 23 years.

MORNINGSTEEN.—Peter Morningsteen, at Newark, N. J., Feb. 27, of paralysis, aged 65 years.

MONKHOUSE.—Harry Monkhouse, in London, Eng., Feb. 18, aged 47 years.

MACDONALD.—Paul A. Macdonald, in this city, March 4, of tuberculosis, aged 25 years.

MCCARTHY.—Richard McCarthy, father of Dick Mack, in Jersey City, N. J.

MACDONOUGH.—Barney MacDonough, in New York city, March 9, aged 45 years.

SCHREIBER.—Valentine Schreiber, at Evansville, Ind., Feb. 22, of apoplexy.

TOWNSEND.—Walter Townsend, at Phoenix, Ariz., Feb. 28, of consumption.

FRANCIS CONLAN

Francis Conlan is a funny village constable; he makes a complete picture of the outraged majesty of the law.—Pittsburg "Times."

Francis Conlan as Dakin, the village constable, by his introduction of a bit of blunt comedy, made a decided impression.—Milwaukee "Wisconsin."

As Dakin, an English village constable, with an exaggerated idea of the majesty of the law, Francis Conlan presented an acceptable comedy touch, which relieved the somewhat somber character of the play and furnished a pleasing background for the heavier work.—St. Paul "Globe."

Francis Conlan made an amusing village constable.—Philadelphia "Inquirer."

Francis Conlan gives a refreshing touch of humor to the performance.—St. Paul "Dispatch."

"with the exception of Mr. Conlan, who played an excellent Polonius."—Minneapolis "Tribune."

Francis Conlan showed that he possessed considerable cleverness.—Minneapolis "Journal."

Francis Conlan as Iago elicited merited recognition.—St. Paul "Globe."

Francis Conlan did good work as the First Gravedigger.—Minneapolis "Times."

Mr. Francis Conlan as Iago played with much credit.—St. Louis "Globe-Democrat."

Francis Conlan's work in a difficult part is worth special mention.—Providence "Telegram."

The best work, aside from that of Mr. Mantell, was done by Francis Conlan.—Cincinnati "Times-Star."

A meritorious impersonation was given by Francis Conlan.—Philadelphia "Telegraph."

AT LIBERTY, March 16. Address care MIRROR.

WHAT THE NEW ENGLAND PAPERS SAY ABOUT

TOM INCE

IN "WHEN WE WERE TWENTY-ONE."

Mr. Thomas Ince as the Ward (Fox Lodge) which received from me such a great deal of attention, displayed energy, directed by an intelligence which saved him from the pitfalls of exaggeration which beset his path. His closing scene with Carewe roused the audience to the greatest enthusiasm of the performance.—*Bangor Paper.*

Thomas Ince is one of the most clever young actors on the stage. He did some capital work as Terence Aubrine, and he does not suffer by comparison with anyone who has played the part.—*Dover Paper.*

Mr. Ince as the Imp is a young man, little more than a youth. He gave a finished performance of the part, and also gave promise of much good work in the future.—*Bangor Paper.*

The part of the Imp was played by Thomas Ince with great intensity and feeling that was beyond all praise.—*Manchester Paper.*

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Miss Da Costa as "Lila Skiddons, the queen of burlesque," could *not be improved on.* Miss Da Costa has a figure to be proud of. She can also sing and act.—*Louisville News.*

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Season 1900 and 1901. Leading Heavy, William Benelli's An American Gentleman Co.

She showed a great deal of power and a consummate grace.—Philadelphia "Press."

Helen Ware, in the character of an adventuress, interprets the part with exceptional ability.—Indianapolis "News."

Helen Ware had a good conception of the "woman with a past," and depicted the part with a very chic and clever air.—Philadelphia "Inquirer."

Helen Ware, in the part of Florence Carlton, an adventuress, did fine acting, and won recognition in spite of the repellance of her role.—Indianapolis "Journal."

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BLACK SHEEP: Herkimer, N. Y., March 12, Amsterdam 14, Gloversville 15, Johnstown 16.

A BRASS MONKEY: Memphis, Tenn., March 12, 13.

A BREEZY TIME (Eastern): Billy Cassad, mgr.): Elkins, W. Va., March 12, Grafton 13, Fairmount 14, Morgantown 15.

A BREEZY TIME (Southern; H. E. Fitz, mgr.): Holla, Kan., March 12.

A BREEZY TIME (Western; Merle H. Norton, mgr.): El Paso, Tex., March 12, 13.

A BUNCH OF KEYS (Gus Rothner, mgr.): Dover, N. H., March 12, Milford, Mass., 13, Fall River 14, New Bedford 15, Brockton 16, Portsmouth, N. H., 18, Fairfield, Me., 19, Saugus, Mass., 20, Bath, Me., 21, Portland 22, 23, Biddeford 25, Lewiston, Me., 26, Franklin 27, Springfield, Vt., 28, White River Junction 29, Berlin, N. H., 30.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Cohoes, N. Y., March 12, Glens Falls 13, Rutland, Vt., 14, St. Albans 15, Burlington 16, Bellows Falls, N. H., 18, Keene 19, Concord 20, Fitchburg, Mass., 22, New Haven, Conn., 25-27, Bridgeport 28-30.

A HOLE IN THE GROUND (J. R. Somes, mgr.): Texarkana, Ark., March 11, Hot Springs 12, Little Rock 13.

A HOMESPUN HEART (Floyd and Hassle, mgrs.): Binghamton, N. Y., March 6, Towanda 7, Pittston, Pa., 8, Hoboken 11-13, Reading 14-16, Titusville 18, Youngstown, O., 19, Warren 20, Salem 21, Meadville, Pa., 23, Rochester, N. Y., 25-27.

A HOT OLD TIME (Edgar Selden, mgr.): Detroit, Mich., March 10-16, Toronto, Can., 18-23.

A HOT OLD TIME (Eastern): Salina, O., March 12, Anderson, Ind., 13, Marion 14, Decatur 15, Elwood 16.

A LION'S HEART (W. H. Oviatt, mgr.): Brooklyn, N. Y., March 18-23.

A MERRY CHASE (Will F. Gardner, mgr.): Red Wing, Minn., March 12, Menominee, Wis., 13, Chippewa Falls 14, Marshfield 15, Wausau 16, 17.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Kokomo, Ind., March 12, Frankfort 13, Lafayette 14, Danville, Ill., 15, Champaign 16, Kankakee 18, Aurora 19, Joliet 20, Streator 21, Ottawa 22, Moline 23, Davenport, Ia., 24, Washington 25, Cedar Rapids 26, Ottumwa 27, Oskaloosa 28, Fort Dodge 29, Sioux Falls 30.

A POOR RELATION (Alden Bass; Fred G. Berger, mgr.): Newburgh, N. Y., March 12, Troy 13, Amsterdam 15, Johnstown 16, Oneida 18, Fulton 19, Rome 20, Lowville 21, Carthage 22, Waterbury 23, Owego 25.

A RIDE FOR LIFE (Jeff D. Bernstein, mgr.): Toledo, O., March 17-20, Chicago, Ill., 24.

A ROMANCE OF COON HOLLOW (Eastern; C. E. Callahan, mgr.): Montreal, Ont., March 11-16, Stratford 18, Port Huron 19, Monroe 20, Toledo, O., 21-23, Wyandotte, Mich., 24, Battle Creek 25.

A ROMANCE OF COON HOLLOW (Western; C. E. Callahan, mgr.): Arkansas City, Kan., March 12, Wellington 13, Peabody 14, Harrington 15, Junction City 16, Atchison 18, St. Joseph 19, 20, Milan 21, Kirksville 23, St. Louis, Mo., 24-30.

A RUN ON THE BANK (Geo. L. Chennell, mgr.): Akron, O., March 13.

A SPRING CHICKEN (E. B. Kelly, mgr.): Lyons, N. Y., March 13.

A STRANGER IN A STRANGE LAND: Des Moines, Ia., March 11-13, Waterloo 14, Decorah 15.

A STRANGER IN NEW YORK: Richmond, Ind., 11, Anderson 12, Marion 13, Logansport 14, Terre Haute 15, Mattoon 16, Decatur, Ill., 18, Champaign 19, Lincoln 20, Canton 21, Monmouth 22, Galesburg 23, Ottawa 25, Streator 26, Kankakee 27, Elkhart, Ind., 28, Battle Creek, Mich., 29.

A TEXAS STEER: Buffalo, N. Y., March 11-16.

A THOROUGHBRED TRAMP (Elmer Waters, mgr.): St. Mary's, O., March 11, Alexandria, Ind., 12, New Castle 13, Cambridge City 14, Terre Haute 16, Evansville 17.

A TRIP TO CHINATOWN (Fred E. Wright, mgr.): Chicago, Ill., March 17-23, Warren, O., 25, New Castle, Pa., 26, Uniontown 27, Clarksburg, W. Va., 28, Grafton 29, Cumberland 30.

A TRIP TO COONTOWN (Ed H. Lester, mgr.): Wilmington, Del., March 11, Lancaster, Pa., 14, York 15, Chester 16, Reading 18, Allentown 20, Trenton, N. J., 21, New York city 25-30.

A TRIP TO THE CIRCUS: Eagle Grove, Ia., March 13, Mason City 14.

A WISE GUY (Geo. B. Reno, mgr.): New York city March 11-18, Harlem 18-23, Norfolk 25, Duquesne April 1.

A WISE WOMAN (Marie Lamour; Fred G. Conrad, mgr.): Lorain, O., March 13, Elyria 14, Sandusky 15, Findlay 16, Wyandotte, Mich., 17, Ann Arbor 18, Marshall 19, Eaton Rapids 20, Port Huron 22, Saginaw 23, Bay City 25, Flint 26, Adrian 27, Jackson 28, Dowagiac 29, Benton Harbor 30, Hammond, Ind., 31.

A WISE WOMAN (Western): Henissee, I. T., March 12, Enid 13, Pond Creek 14, Blackwell 15.

A WOMAN IN THE CASE: Marietta, Mo., March 13, Springfield 14, Carthage 15, Lamar 16, Galena, Kan., 17, Weir City 18, Cherokee 19, Chanute 20, Paola 21, Olathe 22, Lawrence 23.

A YOUNG WIFE (Eastern): Washington, D. C., March 11-16.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Boston, Mass., March 11-16, Brooklyn, N. Y., 18-23, Toronto, Can., 25-30.

ADAMS, MAUD (Chas. Frohman, mgr.): Detroit, Mich., March 11-16.

ALCAZAR STOCK (Chas. H. Yale and Sidney R. Ellis, mgrs.): San Francisco, Cal., March 1—indefinite.

ALICE IN WONDERLAND (J. F. Bragg, mgr.): Indianapolis, Ind., March 15, 16.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York city Dec. 31—indefinite.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AMERICAN GIRL (A. L. Scammon, mgr.): Belle Vernon, Pa., March 12, Scottsdale 13, Morgantown, W. Va., 14, Weston 15, Clarksburg 16.

ARIZONA (Eastern; Kirke La Shelle and F. R. Hamlin, mgrs.): Brooklyn, N. Y., March 11-16.

ARIZONA (Northern; Kirke La Shelle and Fred R. Hamlin, mgrs.): Minneapolis, Minn., March 10-16, St. Paul, Mo., 18-23.

ARIZONA (Southern; Kirk La Shelle and Fred R. Hamlin, mgrs.): New Orleans, La., March 17-23.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Dec. 29—indefinite.

AT PINEY RIDGE (M. O. Higgins, mgr.): Providence, R. I., March 11-16.

BARBARA FRIETCHIE (Chas. Frohman, mgr.): New York city March 11-16, Philadelphia, Pa., 18-23, Brooklyn, N. Y., 25-30.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Shreveport, La., March 12, Texarkana, Ark., 13, Hot Springs 14, Little Rock 15, Fort Smith 16, Joplin, Mo., 17, Springfield 18, Fort Scott, 19, Topeka, Kan., 20, Lawrence 21, Atchison 22, Chicago, Ill., 25-30.

BEN HUR: Boston, Mass., Jan. 1—indefinite.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): St. Louis, Mo., March 11-16, Louisville, Ky., 18, Indianapolis, Ind., 19, Toledo, O., 20, Detroit, Mich., 21-23, Cleveland, O., 25-27, Pittsburg, Pa., 28-30.

BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.

BROWN'S IN TOWN (Deicher and Hennessy): Webb City, Mo., March 12, Carthage 13, Aurora 14, Springfield 15.

BURROUGHS, AGNES (East Lynne): Fredonia, N. Y., March 12, Toledo, O., 13-15.

CAPTAIN JINKS OF THE HORSE MARINES: New York city Feb. 4—indefinite.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): San Francisco, Cal., Feb. 25—indefinite.

CHATTANOOGA (Lincoln J. Carter, mgr.): Pawtucket, R. I., March 11-13, Holyoke, Mass., 14-16, Lynn 18-20, Chelsea 21, Greenfield 22, Cohoes, N. Y., 23, Gloversville 25, Ft. Plain 26, Herkimer 27, Booneville 28, Watertown 29, Malone 30.

CLARKE, CRESTON (H. W. Storm, mgr.): Paris, Tex., March 12, Denison 13, Gainesville 14, Ft. Worth 15, Cleburne 16, Hillsboro 18, Corsicana 19, Waco 20, Temple 21, Austin 22, San Antonio 23, 24, Brenham 25, Houston 26, Palestine 27, Tyler 28, Texarkana, Ark., 29, Hot Springs 30.

CLARKE, HARRY CORSON (What Did Tompkins Do): Chicago, Ill., March 11-30.

COLLIER, WILLIAM (W. G. Smith, mgr.): New York city Feb. 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 3—indefinite.

CONVICT'S DAUGHTER: Philadelphia, Pa., March 11-16.

CRANE, WM. H. (David Harum): Syracuse, N. Y., March 11-13, Geneva 14, Elmira 15, Ithaca 16, Utica 18, 19, Gloversville 20, Troy 21-23, Newark 25-30.

CROSMAN, HENRIETTA (Mistress Nell; Maurice Campbell, mgr.): Philadelphia, Pa., March 11-16.

DAILEY, PETER F. (Frank McKee, mgr.): Cincinnati, O., March 11-16.

DOIZE, EDOUARD: Rockford, Ill., March 11.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DOWN MOBILE (Martin Golden, mgr.): Titusville, Pa., March 12, Franklin 13, 14, Greenville 15, Warren 16, Cleveland, O., 18-23, Wheeling, W. Va., 25-27, Cambridge, O., 28, Zanesville 29, Newark 30.

DRESSLER, MARIE: Baltimore, Md., March 11-16.

DREW, JOHN: Brooklyn, N. Y., March 11-23, Boston, Mass., 25-April 6.

EIGHT BELLS (Byrne Bros., mgrs.): Dayton, O., March 15.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.

FAUST (Porter J. White): East Liverpool, O., March 12, Steubenville 13, Vandergrift, Pa., 14, Waynesburg 15, Washington 16.

FAUST (MORRISON'S; Wolfsohn): Pa., March 18.

FISKE, MRS. (Chas. E. Power, mgr.): Winnipeg, Man., March 12, 13, Grand Forks, N. D., 14, Duluth, Minn., 15, 16, West Superior, Wis., 18, Winona, Minn., 19, La Crosse, Wis., 20, Milwaukee 21-23.

FOREPAUGH STOCK (Mrs. John Forepaugh, mgr.): Philadelphia, Pa., March 1—indefinite.

FOR HER SAKE (Eastern; D. E. Lester, mgr.): Chicago, Ill., March 10-16.

FRAWLEY, T. DANIEL: Los Angeles, Cal., Feb. 4—indefinite.

FROHMAN'S COMEDIANS: Philadelphia, Pa., March 4-16.

FROHMAN'S STOCK (Lady Huntworth's Experiment): Philadelphia, Pa., March 4-16, Brooklyn, N. Y., 18-23, Chicago, Ill., 25-April 6.

GILLETTE, WM.: Boston, Mass., Feb. 18—indefinite.

GLAZIER, HARRY (Stair and Nicolai, mgrs.): Indianapolis, Ind., March 14-16, Dayton, O., 18-20, Columbus 21-23, Sandusky 27, Toledo 28-30.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Battle Creek, Mich., March 12, Toledo, O., 13, Cleveland 14-16, Akron 18, Mt. Union 19, Zanesville 20, Youngstown 21, Canton 22, Massillon 23, New Castle, Pa., 25, Meadville 26, Warren 27, Jamestown, N. Y., 28, Hornellsville 29, Binghamton 30.

GOODWIN, N. C., AND MAXINE ELLIOTT (Geo. T. Appleton, mgr.): Providence, R. I., March 11-16, Philadelphia, Pa., 18-30.

GOULD, HOWARD (Rupert of Hentzau; Wallace Munro, mgr.): Iowa City, Ia., March 12, Cedar Rapids 13, Davenport 14, Muscatine 15, Burlington 16, Keokuk 18, Oskaloosa 19.

GRIFFITH, JOHN: Des Moines, Ia., March 11, Marshalltown 12, Cedar Rapids 13, Waterloo 14.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Kansas City, Mo., March 11-13, St. Louis 18-23, Cincinnati, O., 25-30.

HARE, JOHN: Chicago, Ill., March 11—indefinite.

HEARTS OF OAK (Berne's; Mr. B. Gross, mgr.): Chicago, Ill., March 11-16, Louisville, Ky., 18-23, Cincinnati, O., 25-30.

HEARTS OF THE BLUE RIDGE (J. H. Ferriss, mgr.): Winsted, Conn., March 11, Rockville 12, Palmery, Mass., 13, Northampton 14, Ware 15, Woonsocket, R. I., 16.

HELD, ANNA: Marshalltown, Ia., March 12, Cedar Rapids 14, Des Moines 15, 16, Kansas City, Mo., 18-20, St. Joseph 21, Lincoln, Neb., 22, Sioux City, Ia., 23, Minneapolis, Minn., 24-30.

HERNE, JAMES A. (Liebler and Co., mgrs.): Geneva, N. Y., March 12.

HOLLAND, MILDRED: Springfield, O., March 12, Troy 13, Anderson, Ind., 14, Muncie 15, Hartford City 16, Logansport 18, La Fayette 19, Frankfort 20, Kokomo 21, Marion 22, 23.

HUMAN HEARTS (W. E. Nankeville, prop.; J. Matthews, mgr.): Toledo, O., March 10-13, Grand Rapids, Mich., 14-16, Indianapolis, Ind., 18-20, Columbus, O., 25-27.

HUMAN HEARTS (Western; W. E. Nankeville, mgr.): Fort Dodge, Ia., March 12, Boone 13, Des Moines 14-16, Iowa City 19, Muscatine 20, Monmouth, Ill., 21, Galesburg 22, Peoria 23, S. Chicago 24, Chicago 31-April 6.

HUMPTY DUMPTY: Philadelphia, Pa., March 4-16.

IN OLD KENTUCKY: Fall River, Mass., March 16.

IRWIN, MAY (H. B. Sire, mgr.): Boston, Mass., Feb. 25—indefinite.

IVY LEAF: Hartford City, Ind., March 14.

JAMES-KIDDER (Wagenhals and Kemper, mgrs.): Seattle, Wash., March 11-16, Spokane 18, 19, Wallace, Id., 20, Missoula, Mont., 21, Butte 22, 23, Anaconda 25, Helena 26, 27, Great Falls 28.

JEFFERSON, THOMAS: Gallipolis, O., March 12, Pomeroy 13, Parkersburg, W. Va., 14, Marietta, O., 15, Bellaire 16, Waynesburg 18, Union Town 19, McConnelsville 20.

KEENAN, FRANK (A Poor Relation; Fred G. Berger, mgr.): Aurora, Ill., March 12, Joliet 13, Defiance, O., 14, Fostoria 15, Fremont 16, Sandusky 18, Mansfield 19, Canton 20, Akron 21, Youngstown 22, Warren 23, Wheeling, W. Va., 25, Parkersburg 26, Marietta, O., 27, Steubenville 28, East Liverpool 30.

KERKHOFF-LOCKE: Humboldt, N. B., March 11-16.

KIDNAPPED IN NEW YORK (Barney Gilmore): Grand Rapids, Mich., March 10-13.

KING OF THE OPIUM RING: Minneapolis, Minn., March 11-16.

KLARK SCOVILLE (Nep Scoville, mgr.): Catskill, N. Y., March 11-16, Hudson 18-24.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LA MONT'S COMEDIANS (C. R. La Mont, mgr.): Bristow, Ia., March 12, Allison 13, Clarksville 14, Shellrock 15, Waverly 16.

LE MOYNE, MRS. (Liebler and Co., mgrs.): Lawrence, Mass., March 13.

LIMITED MAIL (Elmer E. Vance, mgr.): La Salle, Ill., March 13, Ottawa 14, Joliet 16.

LOST IN THE DESERT (Owen Davis, mgr.): Grand Rapids, Mich., March 11-16, Chicago, Ill., 17-22, Milwaukee, Wis., 23-28.

LOVERS' LANE (W. A. Brady, mgr.): New York city Feb. 6—indefinite.

MACK, ANDREW (Chas. H. Greene, mgr.): Pittsburg, Pa., March 11-16, Wheeling, W. Va., 18, Zanesville, O., 19, Canton 20, Columbus 21, Dayton 22, Toledo 23, Detroit, Mich., 25-30.

McCARTHY'S MISHAPS (Barney Ferguson's): Monticello, Ill., March 12, Clinton 13, Atlanta 14, Canton 16, Pekin 17, Monmouth 19, Mt. Pleasant, Ia., 20, Fairfield 21.

McFADDEN'S FLATS (C. C. Strum, mgr.): Rochester, N. Y., March 11-13, Syracuse 14-16, Pittsburg, Pa., 18-23, Cleveland, O., 25-30.

MALONEY'S WEDDING DAY (Joe Pilgrim, mgr.): Le Mars, Ia., March 15, Sioux City 16, Estherville 17, Spencer 18, Storm Lake 19, Sac City 20, Correctionville 21, Sheldon 22, Rock Rapids 23, Canton, S. D., 25, Hawarden, Ia., 26, Elk Point 27, Mo. Valley 28.

MANNERING, MARY (Frank McKee, mgr.): Springfield, Mass., March 11, 12, Hartford, Conn., 13, 16.

MAN'S ENEMY (Samuel F. Kingston, mgr.): Providence, R. I., March 11-16, Washington, D. C., 18-23, Pittsburg 25-30.

MANSFIELD, RICHARD: Philadelphia, Pa., March 11-16, Washington, D. C., 18-23, Brooklyn, N. Y., 25-30.

MANSFIELD, ROBERT B. (W. M. Hanley, mgr.): Bangor, Me., March 12, 13, Lewiston 14, Togus 15, Bath 16, Haverhill, Mass., 18, Lowell 19, 20.

MARLOWE, JULIA (C. E. Dillingham, mgr.): New York city Jan. 14—indefinite.

ME AND MOTHER (Stirling and Maguire): Cincinnati, O., March 17-23, Indianapolis, Ind., 25-27.

MIDNIGHT IN CHINATOWN: Camden, N. J., March 11-13.

MILLER, HENRY (Wagenhals and Kemper, mgrs.): Boston, Mass., March 4-16, Troy, N. Y., 18, Albany 19, Ithaca 20, Buffalo 21-23, Cleveland, O., 25-30.

MISS SIMPLICITY: Boston, Mass., March 4—indefinite.

MISTRESS NELL (Maurice Campbell, mgr.): Chillicothe, O., March 12, Portsmouth 13, Ironton 14, Gallipolis 15, Pomeroy 16, Parkersburg, W. Va., 18, Marietta, O., 19, Cosheton 20, New Philadelphia 21.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Salt Lake City, U., March 11-16, Ogden 18, Pocatello, Ida., 19, Boise City 20, Baker City, Ore., 21, Pendleton, Wash., 22.

MURPHY, TIM (Fred G. Berger, mgr.): Tiffin, O., March 12, Mansfield 13, Massillon 14, Canton 15, New Castle, Pa., 16, Franklin 18, Oil City 19, Erie 20, Jamestown, N. Y., 21, Bradford, Pa., 22, Warren 23, Syracuse, N. Y., 25, Ithaca 26, Elmira 27, Scranton, Pa., 28, Carbondale 29, Wilkes-Barre 30.

MURRAY AND MACK (Shooting the Chutes; Ollie Mack, mgr.):

MY COUSIN (M. L. Dowling, mgr.): Montreal, Can., March 11-16.

MY FRIEND FROM INDIA (Myron B. Rice, prop. and mgr.): Dallas, Tex., March 12, Waco 13, Hillsboro 14, Temple 15, Austin 16.

NATHAN HALE (W. M. Wilkison, mgr.): St. Louis, Mo., March 10-16, Canton, Ill., 18, Pekin 19, Bloomington 20, Alton 21, Jacksonville 22, Carrollton, Mo., 23, Kansas City 24-29.

NEILL, JAMES: Butte, Mont., March 20, 21, Spokane, Wash., 22, 23, Seattle 24-30.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 7—indefinite.

OLD ARKANSAW (Will F. Lindsay, mgr.): Phillipsburg, Pa., March 12, Du Bois 13, Punxsutawney 16.

OLE OLSEN (Ben Hendricks; Wm. Gray, mgr.): Grinnell, Ia., March 12, Marengo 13, Iowa City 14, Cedar Rapids 15, Sterling, Ill., 16, Chicago 17-23, Watertown, Wis., 24, Belvidere, Ill., 25, Freeport 26, Rockford 27, Janesville, Wis., 28, Beloit 29, Burlington 30, Racine 31.

O'NEILL, JAMES (Liebler and Co., mgrs.): Chicago, Ill., March 4—indefinite.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Philadelphia, Pa., March 11-16, Montreal, Can., 18.

ON THE SUWANEE RIVER (C. M. Pates, mgr.): Plainfield, N. J., March 11, Mt. Vernon, N. Y., 13, Bridgeport, Conn., 14-16, Hartford 18, 19, New Haven 21-23, New York city 25-30.

OTHER PEOPLE'S MONEY (Hennessy Lecoyle): Marshalltown, Ia., March 14, Ft. Dodge 15, Cherokee 16.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sept. 24—indefinite.

PEOPLE'S STOCK: Des Moines, Ia., Nov. 12—indefinite.

QUO VADIS (Alden Benedict's; H. J. Bernard, mgr.): New Iberia, La., March 12.

QUO VADIS (Alden Benedict's; E. C. Summers, mgr.): Delphos, O., March 20.

RAILROAD JACK (E. Guy Caufman, mgr.): Monett, Mo., March 12, Aurora 13, Clinton 14, Belton 15, Springfield 16, E. St. Louis Ill., 17.

REHAN, ADA (Sweet Nell of Old Drury): Newark, N. J., March 11-16.

ROBSON, STUART (D. Y. Arthur, mgr.): Chicago, Ill., March 4—indefinite.

ROGERS BROTHERS (Klaw and Erlanger, mgrs.): Pittsburg, Pa., March 11-16, Philadelphia 18-30.

ROYAL BURLESQUERS (Gus Hill; Thomas R. Henry, mgr.): Kansas City, Kan., March 10-16, St. Joseph, Mo., 17-23.

RUSSELL, ANNIE: Philadelphia, Pa., March 4-16.

SECRET SERVICE (Julius Cahn, mgr.): Washington, Pa., March 13, East Liverpool, O., 14, New Castle, Pa., 15, Bellaire, O., 18, Wheeling, W. Va., 19, Youngstown, O., 20, Sharon, Pa., 21, Ft. Wayne, Ind., 22, Detroit, Mich., 25-30.

SHEA, THOS. E. (S. W. Combs, mgr.): New York city, March 11-16, Jersey City, N. J., 18-23, Allentown, Pa., 25-30.

SHERLOCK HOLMES (Chas. Frohman, mgr.): Amsterdam, N. Y., March 12, Gloversville 13, Johnstown 14, Glens Falls 15, Cohoes 16, Bennington, Vt., 18, Poughkeepsie, N. Y., 19, Newburgh 20, New Britain, Conn., 21, Middletown 22, Holyoke, Mass., 23, Pittsfield 25.

SHORE ACRES (Berne's; William B. Gross, mgr.): Brooklyn, N. Y., March 11-23, New Brunswick, N. J., 25, Trenton 26, Easton, Pa., 27.

SIBERIA: Minneapolis, Minn., March 3-9, Chicago, Ill., 17-23.

SKINNER, OTIS: Janesville, Wis., March 12, Elgin, Ill., 13, Aurora 14, Joliet 15, La Salle 16, Burlington, Ia., 18, Iowa City 19, Iowa Falls 20, Fort Dodge 21, Albert Lea, Minn., 22, Dubuque 23, Des Moines 25, Lincoln, Neb., 26, St. Joseph, Mo., 27, Kansas City 28-30.

SOTHERN, E. H. (Daniel Frohman, mgr.): Washington, D. C., March 11-16.

SPOONER STOCK (Edna, May, and Cecil): Brooklyn, N. Y., Feb. 11—indefinite.

STEVENS STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—indefinite.

SULLY, DANIEL: Wallace, Id., March 14, Spokane, Wash., 15, Victoria, B. C., 18.

SUPERBA (Hanlon's): Columbus, O., 11-16, Philadelphia, Pa., 18-23, Buffalo, N. Y., 25-30.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Baltimore, Md., March 11-16, Harrisburg, Pa., 18, Reading 19, 20, Pottsville 21, Hazelton 22, Lansford 23, Bridgeport, Conn., 25, Torrington 26, Winsted 27, New Haven 28-30.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—indefinite.

THE AMERICAN GIRL: Belle Vernon, Pa., March 12, Scottsdale 13, Morgantown, W. Va., 14, Weston 15, Clarksburg 16, Mannington 18, Fairmount 19, Grafton 20.

THE BLACK DIAMOND EXPRESS: Chicago Junction, O., March 12, Shelby 13, Utica 14, Mt. Vernon 15, Millersburg 16, Salem 20, Leetonia 21, Lisbon 22, East Palestine 23.

THE BOWERY AFTER DARK: New York city March 11-16.

THE CHRISTIAN (Eastern): Marion, Ind., March 12, Ft. Wayne 13, La Porte 14, Dowagiac, Mich., 15, Kalamazoo 16, Battle Creek 18, Lansing 19, Jackson 20, Adrian 21, Ann Arbor 22, Flint 23, Port Huron 25, Bay City 26, Pontiac 27, Defiance, O., 28, Findlay 29, Sandusky 30.

THE CHRISTIAN (Western; Liebler and Co.; John M. Hickey, mgr.): Duluth, Minn., March 11, 12, West Superior 13, Winona 14, La Crosse, Wis., 15, Albert Lea, Minn., 16, Mankato 18, Sioux Falls 19, Sioux City 20, Omaha, Neb., 21-23, St. Joseph, Mo., 25, Des Moines, Ia., 26, 27, Cedar Rapids 28, Burlington 29, Keokuk 30.

THE COLUMBIA STOCK (Bonelli and Stahl; W. S. Butterfield, mgr.): Columbus, O., March 25—indefinite.

THE CONVICT'S DAUGHTER (Geo. Samuels, mgr.): Philadelphia, Pa., March 11-16.

THE COUNTY FAIR (Neil Burgess): Galesburg, Ill., March 15, Moline 16, Davenport, Ia., 17, Cedar Rapids 18, Fargo, N. D., 19, Winnipeg, Man., 20, Grand Forks, N. D., 21.

THE DAIRY FARM (Eastern; J. H. Wallick, mgr.): Bay City, Mich., March 12, Lansing 13, South Bend, Ind., 14, Belvidere 15, Rockford 16, Milwaukee, Wis., 17-23, St. Paul, Minn., 24-30.

THE DAIRY FARM (Thos. A. McKee, mgr.): Bay City, Mich., March 12, Elkhardt, Ind., 13, South Bend 14, Belvidere 15, Rockford, Ill., 16, Milwaukee, Wis., 17-23, St. Paul, Minn., 24-30.

THE DEVIL'S AUCTION (Charles H. Yale, mgr.): New Orleans, La., March 10-16, Baton Rouge 17, Pensacola, Fla., 18, Montgomery, Ala., 19, Columbus, Ga., 20, Macon 21, Jacksonville, Fla., 22, Brunswick, Ga., 23, Savannah 25, Charleston, S. C., 26, Augusta, Ga., 27, Athens 28, Atlanta 29, Birmingham, Ala., 30.

THE DOCTOR'S WARM RECEPTION (Gus Benard, mgr.): Danville, Ill., March 12, Terre Haute, Ind., 13, Paris, Ill., 14, Brazil, Ind., 15, Noblesville 16, Anderson 18, Marion 19, Muncie 20, Logansport 21, Wabash 22, Huntington 23.

THE ELEVENTH HOUR (Eastern; Carter's; Frederick Kimball, mgr.): Salt Lake City, U., March 11-13.

THE EVIL EYE (Yale and Ellis, mgrs.): Hannibal, Mo., March 12, Cedar Rapids, Ia., 16.

THE FAST MAIL (Carter's; Edmund Maxley, mgr.): Rome, Ga., March 12, Gadsden 13, Talladega, Ala., 14, Birmingham 15, 16, Tuscaloosa 18, Sheffield 19, Decatur 20, Columbia, Tenn., 21, Bowling Green 22, Hopkinsville 23, Clarksville 25, Paris 26, Union City 27, Owensboro, Ky., 29, Henderson 30.

THE FLAMING ARROW (Go-Won-Go Mohawk): Cincinnati, O., March 10-16, St. Louis 17-23, Chicago, Ill., 24-April 14.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Greenville, Pa., March 12, Oil City 13, Titusville 14, Altoona 15, Johnstown 16, Vandergrift 18, Greensburg 19, Washington 20, Wheeling, W. Va., 21-23.

THE GIRL FROM MAXIM'S: Detroit, Mich., March 11-16.

THE GREAT WHITE DIAMOND: Dayton, O., March 11-13, Danville, Ill., 14, Mattoon 15.

THE GREATEST THING IN THE WORLD (Liebler and Co., mgrs.): New Bedford, Mass., March 12, Fall River 13, Lawrence 15, Salem 16, Boston 18-30.

THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Green Bay, Wis., March 12, Iron Mountain, Mich., 13, Houghton 14, Calumet 15.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Fall River, Mass., March 12, New Bedford 13, Brockton 14, Lynn 15, Lawrence 16, Bangor, Me., 18, Portland 19, 20, Haverhill, Mass., 21, Lowell 22, 23, Philadelphia, Pa., 25-30.

THE HONEST BLACKSMITH (Robt. Fitzsimmons): Detroit, Mich., March 17-23, Cincinnati, O., 24-30.

THE HOTTEST COON IN DIXIE: Phil R. Miller, mgr.): Ashland, Wis., March 14, Houghton, Mich., 15, Lake Linden 16, Calumet 18.

THE KATZENJAMMER KIDS: Wilmington, Del., March 13.

THE KNOBS OF TENNESSEE (Jas. A. Browne, mgr.): Colorado Springs, Col., March 12, Rocky Ford 13, La Junta 15, La Mar 15, Garden City, Kan., 16, Dodge City 18, Hutchinson 19, Wichita 21, Winfield 22.

THE LASH OF A WHIP (Chas. Frohman, mgr.): New York city Feb. 25—indefinite.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Pekin, Ill., March 11, Canton 12, La Salle 13, Ottawa 14, Joliet 16.

THE LITTLE MINISTER (Chas. Frohman, mgr.): Seattle, Wash., March 11-16.

THE MAN FROM MEXICO (Broadhurst Bros.; Ed R. Salter, mgr.): Memphis, Tenn., March 14, 15.

THE MAN FROM THE WEST (James J. Jeffries): Cleveland, O., March 11-13.

THE MISSOURI GIRL (Fred Raymond, mgr.): Landsford, Pa., March 13, Camden, N. J., 14-16, Allentown, Pa., 18, Bethlehem 19, Olyphant 20, Lehighton 21, Washington, N. J., 22, Stroudsburg, Pa., 23, Susquehanna 25, Walton, N. Y., 26, Norwich 27.

THE NEW DOMINION (Clay Clement; J. C. Logan, mgr.): Reading, Pa., March 11, 12, Bethlehem 13, Wilkes-Barre 14, Scranton 15, Elmira, N. Y., 16, Syracuse 18-20, Binghamton 21-23.

THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Jersey City, N. J., March 11-16, New Haven, Conn., 18-20, Woonsocket, R. I., 23, Providence 25-30.

THE OLD HOMESTEAD (Frank Thompson and W. T. Kilpatrick, mgrs.): Norwich, Conn., March 12, Middletown 13, Waterbury 14, Derby 15, Bridgeport 16, Newburgh, N. Y., 18, Poughkeepsie 19, Troy 20, Albany 21, Saratoga 22, Amsterdam 23, Schenectady 25, Gloversville 26, Utica 27, Syracuse 28, Rochester 29, 30.

THE POWER BEHIND THE THRONE: Hartford City, Ind., March 16.

THE PRICE OF PEACE (Jacob Litt, mgr.): New York city March 18—indefinite.

THE PRISONER OF ZENDA (Munro and Sage): Missoula, Mont., March 12, Helena 13, Great Falls, N. D., 14, 15, Anaconda, Mont., 16, Butte 17, 19.

THE PRISONER OF ZENDA (Shipman Bros., mgrs.): Lawrence, Mass., March 12, 13, Lowell 14-16, Chelsea 18, Worcester 19.

THE ROYAL BOX (E. L. Bloom, mgr.): Bellefontaine, O., March 12, St. Mary's 13, Wapakoneta 14, Delphos 15, Leipsic 16.

THE SIGN OF THE CROSS (Tom Pitt, mgr.): New Orleans, La., March 10-16, Mobile, Ala., 18, 19, Birmingham 20, 21, Atlanta 22, 23, Norfolk, Va., 25-27, Richmond 28-30.

THE SILVER KING (Carl A. Haswin): Brooklyn, N. Y., March 18-23.

THE SORROWS OF SATAN (Western): Topeka, Kan., March 12, Beatrice, Neb., 13, Omaha 14-16, Kansas City 18-24.

THE SPAN OF LIFE (Lewis Domazetta, mgr.): Chicago, Ill., Feb. 24-March 16.

THE STILL ALARM (Harry Lacy): Buffalo, N. Y., March 11-16, Toronto, Can., 18-23, Milwaukee, Wis., 25-30.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Greenville, O., March 12, Eaton 13, Washington C. H. 14, Sabina 15, Hillsboro 16, Dayton 19, Toronto 21, Steubenville 22, Bellaire 23, Uniontown, Pa., 25, Cumberland 26, Martinsburg, W. Va., 27, Frederick, Md., 28, Wilmington, Del., 30.

THE TELEPHONE GIRL: San Francisco, Cal., March 11-23.

THE TIDE OF LIFE (F. N. McDowell, mgr.): Atlantic City, N. J., March 11, 12, New Haven, Conn., 14-16, Baltimore, Md., 25-30.

THE VILLAGE BLACKSMITH (Robt. Fitzsimmons): Indianapolis, Ind., March 11-13.

THE VILLAGE PARSON (W. E. Nankeville, prop.; Harry Lee, mgr.): Portland, Ore., March 10-16, Salem, 17-23.

THE VILLAGE POSTMASTER (Eastern; J. Wesley Rosenquest, mgr.): St. Louis, Mo., March 17.

THEODORA: Milwaukee, Wis., March 10-16.

THROUGH THE BREAKERS: Cleveland, O., March 11-16, Philadelphia, Pa., 18-23, Baltimore, Md., 25-30.

TO HAVE AND TO HOLD (Chas. Frohman, mgr.): New York city March 4—indefinite.

TOWN TOPICS (Wm. H. Mack and Harry Harding, mgrs.): Louisiana, Mo., March 12, Fayette 13, Boonville 14, Sedalia 15, Clinton, Ia., 16, Webb City

W. B. PATTON as "Simon Ray."

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The Minister's Son proved a charming presentation, revealing a company of excellent actors headed by W. B. Patton, an artiste of pronounced ability.—Wilkesbarre *Times.*

This pretty play was as refreshing as a summer breeze.—Elmira, N. Y., *Daily Advertiser.*

An excellent play.—Rochester, N. Y., *Post Express.*

A most interesting performance—Mr. Patton in the title role made a big hit.—Scranton, Pa., *Tribune.*

The Minister's son tested the capacity of the theatre to a greater extent than at any previous time this season.—Erie, Pa., *News.*

One of the most finished productions ever seen in a local theatre. Mr. Patton is a constant reminder without being in any sense an imitator of Sol Smith Russell.—Wheeling, W. Va., *Register.*

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KING DRAMATIC (Kirk Brown): N. Appell, mgr.): Erie, Pa., March 11-16, New Castle 18-23, Johnstown 25-30.
KING DRAMATIC (Lawrence Grattan): N. Appell, mgr.): Waterbury, Conn., March 11-16, Worcester, Mass., 18-23, Concord, N. H., 25-30.
KLARK SCOVILLE (Neb Scoville, mgr.): Saugerties, N. Y., March 11-16, Hudson 18-23.
LA PORTE COMEDY (S. M. La Porte, mgr.): Ellwood City, Pa., March 14-16.
LESLIE, OLIVER: San Francisco, Cal., Feb. 4—indefinite.
LONG, FRANK E.: Escanaba, Mich., March 11-16.
LYCEUM COMEDY (M. S. Evans, mgr.): Gillespie, Ill., March 11-13, Bunker Hill 14-16.
MACAULEY AND PATTON: Westerly, R. I., March 11-16, New London, Conn., 18-23, Yonkers, N. Y., 25-30.
McAULIFFE, BERE, STOCK (Harry Katzes, mgr.): Portsmouth, N. H., March 11-16, Fall River, Mass., 18-23.
MARKS BROS. (No. 1; Tom Marks, mgr.): Kingston, Ont., March 11-16, Lawrence 25-30.
MONEY TO BURN (De Coursey and Somers, mgrs.): Texarkana, Ark., March 11, Hot Springs 12.
MOREY STOCK (Le Conte and Flesher, mgrs): Jefferson City, Mo., March 11-16.
MORETON, BAKER: Columbus, Miss., March 11-16.
MORRISON COMEDY: Danbury, Conn., March 11-16, Derby 18-20, Bridgeport 21-23, Lowell, Mass., 25-30.
MYERS, IRENE (Will H. Myers, mgr.): Mahanoy City, Pa., March 11-16, Camden, N. J., 18-23, Elizabeth 25-30.
OLYMPIA STOCK: Utica, N. Y., March 11-16.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Schenectady, N. Y., March 11-16, Albany 18-23, Poughkeepsie 25-30.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Binghamton, N. Y., March 11-16, Chester, Pa., 18-23, Reading 25-30.
POLAN STOCK: Albany, N. Y., March 11-16, New Bedford, Mass., 18-23, Holyoke 25-30.
PRICE ARLINGTON (Wm. N. Smith, mgr.): Camden, Ark., March 11-16, Stuttgart 18-23.
ROBER, KATHERINE (Leander Blandon, mgr.): Portland, Me., March 11-16.
ROWE-KING STOCK: Lowell, Mass., March 11-16, Plymouth 18-23, Taunton 25-30.
RYAN COMEDY: Manchester, N. H., March 11-16.
RYAN, DANIEL R. (W. S. Bates, mgr.): Manchester, N. H., March 11-16, Augusta, Me., 18-20, Portland 25-30.
SAPHO (Dolly De Vyne Robinson): Woodsport, N. Y., March 11, Oneida 12, Hamilton 13, Oxford 14, Oswego 15, Cortland 16.
SAWTELLE, JESSIE (T. M. Sawtelle, mgr.): Trenton, N. J., March 11-16, York, Pa., 18-23, Lebanon 25-30.
SCAMMONS, A. O.: Lynn, Mass., March 9-12, Lowell 13-15.
SCHILLER STOCK (E. A. Schiller, mgr.): Wheeling, W. Va., March 4-16, Cumberland, Md., 18-23.
SHANNON, HARRY: Ludington, Mich., March 11-23.
SHAW'S PLAYERS (Jack Shaw, mgr.): Denver, Col., March 11-16.
SHEARER, TOMMY: Gloversville, N. Y., March 11-16.
SHERMAN, ROBERT, COMEDY: Emporia, Kan., March 11-16.
SOUTHERN STOCK (L. Hill, mgr.): Jackson, Miss., March 11-13, Meridian 14-16, Mobile, Ala., 18-23, Pensacola, Fla., 25-30.
SPOONER DRAMATIC (F. E. and Allie W. Dick Harrison, mgrs.): Hudson, N. Y., March 11-16, Haverstraw 18-23.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Feb. 15—indefinite.
TUCKER, ETHEL (M. Smith, mgr.): Little Rock, Ark., March 11-16, Ft. Smith 18-23, Oklahoma City, Okla., 25-30.
VAN DYKE AND EATON: Atlanta, Ga., March 11-16.
WAITE'S COMEDY (R. B. Simmon, mgr.): Elizabeth, N. J., March 11-16, Paterson 18-23, Orange 25-30.
WALTER, LESTER, STOCK (Lester Walter, mgr.): Sunbury, Pa., March 11-16, Carbondale 18-23.
WILSON, GEO. W.: Newport, R. I., March 11-16, Brockton, Mass., 18-23, New Bedford 25-30.
WILSON'S THEATRE (F. C. Wilson, mgr.): Greensburg, Pa., March 11, 12, Rochester 13-16.
YOUNG, EDWIN: Lebanon, Pa., March 11-13.
YOUNG, MELVILLE: Charleston, S. C., March 11-16, Augusta, Ga., 18-23, Columbia 25-30.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (W. Park, mgr.): Boston, Mass., March 11-23.
BLACK PATTI TROUBADOURS (Cochrell and Nolan, mgrs.): Chicago, Ill., March 10-16, South Bend, Ind., 18, Elkhart 19, Fort Wayne 20, Toledo, O., 21-23, Detroit, Mich., 24-30.
BOSTONIANS, THE: Toronto, Can., March 11-13, Hamilton 14, Ottawa 15-17.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Tuscola, Ill., March 12, Chicago 13-16.
BOSTON LYRIC OPERA (Col. W. H. Thompson, mgr.): St. Paul, Minn., March 11-16, Minneapolis 17-24, Duluth 25-April 4.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CASTLE SQUARE: St. Louis, Mo., Nov. 19—indefinite.
COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Uniontown, Pa., March 11-16, New Castle 18-23.
DANIELS, FRANK (Klaw & Erlanger, mgrs.): Ann Arbor, Mich., March 11, Flint 12, Saginaw 13, Bay City 14, Jackson 15, Adrian 16, Detroit 18-20, Toledo, O., 21, Mansfield 22, Akron 23, Canton 25, Zanesville 26, Newark 27, Chillicothe 28, Parkersburg, W. Va., 29, Marietta, O., 30.
DE ANGELIS, JEFFERSON: Boston, Mass., March 4-16, Providence, R. I., 18, Lowell, Mass., 21, Portland, Me., 22, Worcester, Mass., 23, Springfield 26, New Britain, Conn., 27, Middletown 28, Waterbury 29, New Haven 30.
DEWEY EXTRAVAGANZA: Philadelphia, Pa., March 18-23.
FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.
FOXY QUILLER (Klaw and Erlanger, mgrs.): Chicago, Ill., March 11—indefinite.
GRAU, MAURICE, GRAND: New York city Dec. 18—indefinite.
GRAU, JULES, OPERA: Rock Springs, Wy., March 11, Rawlins 12, Laramie 13, Cheyenne 14, Greeley, Col., 15, Central City 16, Denver 17-23, Cripple Creek 24, Leadville 25, Colorado Springs 26, 27, Pueblo 28-30.
MY LADY (A. H. Chamberlyn, mgr.): New York city Feb. 11—indefinite.
NIELSEN, ALICE (Frank L. Perley, mgr.): Philadelphia, Pa., March 11-30.
PACKARD OPERA CO.: Asheville, N. C., March 11-13.
SAN TOY: New York city March 4—indefinite.
SYLVA MARGUERITA OPERA (Princess Chic): Little Rock, Ark., March 12, Hot Springs 13, Texarkana 14, Shreveport, La., 15, Fort Worth, Tex., 16, Dallas 18, Waco 19, San Antonio 20, Austin 21, Houston 22, 23, New Orleans, La., 25-30.
THE BELLE OF NEW YORK: Marietta, O., March 12, Wheeling, W. Va., 13, Zanesville, O., 14, Akron 15, Canton 16, Erie, Pa., 18, Jamestown, N. Y., 19, Rochester 20, Geneva 21, Auburn 22, Syracuse 23, Utica 25, Binghamton 26, Ithaca 27, Elmira 28, Wilkes-Barre, Pa., 29, Scranton 30.
THE BURGOMASTER (Eastern): Boston, Mass., Feb. 25—indefinite.
THE BURGOMASTER (Western): Atlanta, Ga., Feb. 11, 12, Birmingham, Ala., 13, Montgomery 14, Mobile 15, 16, New Orleans, La., 17-23.
THE GIRL FROM UP THERE (Edna May): Chas. Frohman, mgr.): New York city Jan. 7—indefinite.
YOUNG OPERA (L. E. Young and Robt. Lett, mgrs.): Brantford, Kan., March 11-16.
WILBUR OPERA (Maud Daniels, mgr.): Meriden, Conn., March 11-16, Waterbury 18-23, Hartford 25-30.
WILSON, FRANCIS (Ariel Barney, mgr.): Omaha, Neb., March 11, 12, St. Joseph, Mo., 13.

VARIETY.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Cincinnati, O., March 10-16, Chicago, Ill., 17-23.
BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Newark, N. J., March 11-16.
CITY CLUB (Mineo's): Baltimore, Md., March 11-16.
CRACKER JACKS (Robert Manchester, mgr.): Brooklyn, N. Y., March 11-16, New York city 18-25, Philadelphia, Pa., 25-April 6.
DAINTY DUCHESS (L. Lawrence Weber, mgr.): Paterson, N. J., March 11-16.
DAINTY PARIS (Jos. H. Barnes, mgr.): Washington, D. C., March 11-16.
DEWEY BURLESQUERS: Philadelphia, Pa., March 11-16.
FRENCH MAIDS: St. Paul, Minn., March 11-16.
GAY MASQUERADERS (Fred J. Huber, mgr.): Grand Rapids, Mich., March 10-16, Toledo, O., 17-23, Milwaukee, Wis., 24-30.
GAY NEW YORKERS: Port Henry, N. Y., March 12, Saranac Lake 13, Whitehall 14.
HOWARD, MAY, BURLESQUE: New York city, March 11-16.
HYDE'S COMEDIANS: Chicago, Ill., March 11-16.
IMPERIAL BURLESQUERS: Lynn, Mass., March 14-16.
JACK'S, SAM T., BURLESQUERS: Brooklyn, N. Y., March 11-16, Philadelphia, Pa., 18-23, New York city 25-30.
JOLLY GRASS WIDOWS: Minneapolis, Minn., March 11-16.
KNICKERBOCKERS (Louis Roble, mgr.): Buffalo, N. Y., March 11-16.
MERRY MAIDENS: Brooklyn, N. Y., March 11-16.
NEW YORK GIRL: Hartford, Conn., March 11-13.
NEW YORK STARS (Jack Blake, mgr.): Chicago, Ill., March 10-16, Milwaukee, Wis., 17-23, Minneapolis, Minn., 24-30.
PARISIAN BELLES: St. Louis, Mo., March 10-16.
RENEZ SANTLEY (Abe Leavitt, mgr.): New York city, March 4-16.
ROE AND EARTON GAIETY: Philadelphia, Pa., March 11-16, New York city 18-23, Providence, R. I., 25-30.
ROSE HILL FOLLY (J. Herbert Mack, mgr.): Detroit, Mich., March 11-16, Grand Rapids 18-23, Chicago, Ill., 24-29.
SOCIAL MAID: Providence, R. I., March 11-16.
TROCADERO BURLESQUERS (Waldron and Bryant, mgrs.): Providence, R. I., March 11-16.
TWENTIETH CENTURY STARS: Scranton, Pa., March 11-13.
UTOPIANS (T. W. Dinkins): Washington, D. C., March 11-16.
VAGABOND BURLESQUERS (T. W. Dinkins, mgr.): New York city, March 11-April 6.
VANITY FAIR BURLESQUERS: Cleveland, O., March 11-16.

MINSTRELS.

BARLOW (Will J. Donnally, mgr.): Charleston, W. Va., March 11.
BARLOW AND WILSON'S: Pittsburg, Tenn., March 11.
BEACH AND BOWERS': Freeport, Ill., March 12, Madison, Wis., 13, Baraboo 14, Waukesha 15, Fond du Lac 16, Portage 18, Beaver Falls 19, Waupun 20, Berlin 21, Ripon 22, Oshkosh 23, Kenosha 24, Menasha 25, Appleton 26, Green Bay 27, Marinette 28, Menominee, Mich., 29, Iron Mountain 30.
FIELD, AL. G. (Western): Chas. H. Armitage, mgr.): Marysville, Cal., March 12, Salem, Ore., 14, Portland 15, 16, Seattle, Wash., 17-19.
GORTON'S (C. A. Pearl, mgr.): Jacksonville, Fla., March 12, Fernandina 13, Savannah, Ga., 14.
HAVERLY'S: Pittsburg, Pa., March 11-16.
NASHVILLE STUDENTS (Eastern): Rusco and Holland, mgrs.): New Albany, Ind., March 12, Salem 13, Bedford 14, Bloomington 15, Green Castle 16, Brazil 18, Bloomfield 19, Washington 20, Evansville 21, Henderson, Ky., 22, Morganfield 23, Marion 25, Princeton 26, Mayfield 27, Dyersburg, Tenn., 28, Union City 29, Jackson 30.
PRIMROSE AND DOCKSTADER'S: Wilmington, Del., March 12, Newburg, N. Y., 13, Poughkeepsie 14, Torrington, Conn., 15, Waterbury 16, Bridgeport 18, New Britain 19, Hartford 20, Providence, R. I., 21-23, Boston, Mass., 25-30.
RICHARDS AND PRINGLE'S GEORGIA MINSTRELS (Rusco and Holland, mgrs.): Butte, Mont., March 10-16, Bozeman 18, Livingston 19, Big Timber 20, Billings 21, Miles City 22, Glendive 23, Dickinson, N. D., 25, Mandan 26, Bismarck 27, Jamestown 28, Valley City 29, Casselton 30.
RUSCO AND HOLLAND'S: Idaho Springs, Col., March 12, Cripple Creek 13, Florence 14, Salida 15, Leadville 16, Aspen 18, Grand Junction 19, Provo, U., 20, Salt Lake City 21-23, Ogden 25, Park City 26, Evanston, Wyo., 27, Green River 28, Rock Springs 29, Laramie 30.
SUN'S, GUS: Michigan City, Ind., March 12, Niles, Mich., 13, Benton Harbor 14, Kalamazoo 15, Hillsdale 21, Hudson 22, Tecumseh 23, Ypsilanti 25, Ann Arbor 26, Mt. Clemens 27, Port Huron 28, Pontiac 29, Howell 30.
VOGEL AND DEMING'S (John W. Vogel): Wooster, O., March 12, Massillon 13, Canton 14, Alliance 15, Canal Dover 16, Youngstown 18, Meadville, Pa., 19, Franklin 20, Titusville 21, Johnsonburg 22, Bradford 23, Du Bois 25, Punxsutawney 26, Curwensville 27, Clearfield 28, Philipsburg 29, Bellefonte 30.
WEST'S (Sanford H. Rigby): St. Paul, Minn., March 10-16, Minneapolis 17-23, Milwaukee 24-30.

MISCELLANEOUS.

BARNUM AND BAILEY'S CIRCUS: Vienna, Austria, Dec. 24—indefinite.
BINGHAM, RALPH (H. Bingham, mgr.): Charleston, Ky., March 12, Benton 13, Spring City 14, Pikeville 15.
BLANKS, THE (Hypnotists): St. Joseph, Mo., March 11-16.
BART (Hypnotist): Morgan, N. C., March 13-16, Concord 20-23, Lexington 27-30.
BERRMANN (Thurner and German, mgrs.): Easton, Pa., March 12, Plainfield, N. J., 13, Orange 14.
BOWELLENNA ORCHESTRA: Newburyport, Mass., March 11, Brockton 28.
ISHAM'S OCTOROONS (W. H. Isham, mgr.): Fort Scott, Kan., March 11, Pittsburg 12, Joplin, Mo., 13, Ft. Smith, Ark., 14, Hot Springs 15, Little Rock 16, Memphis 18-23.
KELLAR (Magician): Brooklyn, N. Y., March 11-16.
KNOWLES, THE (Hypnotists): E. E. Knowles, mgr.): Memphis, Tenn., March 11-16, Wynne, Ark., 18-23, Jonesboro 25-27, Newport 28-30.
MARO (Magician): Rochester, Pa., March 11, Leechburg 12, Harrisburg 13, Paterson, N. J., 14, Jersey City 15, Lansdale, Pa., 16, Hazelton 18, Wilkes-Barre 19, Pottsville 20, Philadelphia 21, Camden, N. J., 22, Gettysburg, Pa., 23, Middletown 25, Lockhaven 26, Altoona 27, Renovo 28, Emporium 29, New London 30.
MOVING PICTURES (J. B. Dobbles): North Adams, Mass., March 11-16, Greenfield 18, 19, Turner's Falls 20, 21, Westfield 22-24.

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MARQUETTE.....March 30—9 a. m.
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SANTANELLI (Arthur G. Thomas, mgr.): Palmyra, N. Y., March 11-16, Seaps 18-23.
SEVENGALA (Walter C. Mack, mgr.): Newcomerstown, O., March 11-16.
SOUSA'S BAND: Cedar Rapids, Minn., March 12, Davenport, Ia., 13, Rockford, Ill., 14, Chicago 15, 16, Milwaukee, Wis., 17, Indianapolis, Ind., 18, Louisville, Ky., 19, Cincinnati, O., 20, Fort Wayne, Ind., 21, Grand Rapids, Mich., 22, Ann Arbor 23, Detroit 24, Buffalo 25, Cleveland 27, Rochester 28, Baltimore 29, Philadelphia 30.
SWINGALI (Allen J. Mitchell, mgr.): Toronto, Can., March 11-16.

(Received too late for classification.)

A SPRING CHICKEN (M. J. Garrity, mgr.): Seneca Falls, N. Y., March 14, Waterloo 15, Batavia 18, Albion 19, Medina 20, Lockport 21, Canandaigua 22.
AT THE WHITE HORSE TAVERN (King and Norcross): Springfield, Ill., March 12, Columbus, O., 14-16, Johnstown, Pa., 18, Carlisle, Pa., Reading 21, Pottstown 22, Lancaster 23.
GOTHAM AND FORTY STOCK (Archer, N. H.): March 11-16, Troy 18-23.
OWEN, WILLIAM (Klaw and Bousfield, mgrs.): Peoria, Ill., March 18, Springfield 20, 21, Burlington, Ia., 22, 23, Davenport 25, 26, Moline, Ill., 27, Muscatine, Ia., 28, Clinton 29, 30.
QUO VADIS (Walter Mannheim): Mannheim, Ill., March 12, Peoria 13, Lincoln 14, Decatur 15, Springfield 16, Bloomington 18, Kankakee 19, Danville 20, Celina 21, Evansville 22, Terre Haute 23, Terre Haute 25.
SUTTZ (Chas. Sutz): Sault Ste. Marie, Mich., March 14-21.

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TELEGRAPHIC NEWS

CHICAGO.

Galaxy of Stars in the Windy City—Hall Hears from Wheeler—News Siftings.

(Special to The Mirror.)

Chicago, March 11.

Jane O'Neill, Robson, and J. Sykes are the stars here at the leading theatres this week, some succeeding themselves and some succeeding E. Fitzsimmons and Mr. Hackett. And "Jim" O'Neill is the wonder of them all. He's as young and handsome as he was when leading man of the stock company at McVicker's, where he is now breaking all records with Monte Cristo. He opened to the biggest Sunday night money that the house has ever held under the Litt management, and his was the largest second night and the largest Wednesday matinee. The star looks younger than many soubrettes and all of his old Chicago friends are giving him a hearty welcome home. His second week opened last night to "the capacity."

Mr. Hackett was followed at Powers' to-night by John Hare, who charmed a large and fashionable audience in The Gay Lord Quex.

Jack Fern, manager of Hearts of Blue Ridge, writes me that a gentleman has addressed him this question: "How many people do you carry in your quartette?" There's nothing like making sure of those things.

Foxy Quiller followed Maude Adams in L'Aiglon at the Illinois last evening. The portly comedian, Jerome Sykes, made a hit.

Our Press Club has recently exploited a couple of entertainers whose names might find a place in the soubrette album. They are Rolling Arthur Johnson, lecturer, and W. Stamps Cherry, African explorer.

Stuart Robson began his second and farewell week at the Grand Opera House last evening with a very creditable revival of She Stoops to Conquer, in which he assumes his old role of Tony Lumpkin. Mr. Robson, by the way, celebrated his sixty-fifth anniversary March 4 and received a congratulatory jingle from his friends of the Lambs.

A Grand Rapids correspondent sends me the programme of an amateur recital in which Birdie Bear figures as doing a piano solo stunt called "The Storm." (I'll bet her auditors were glad she didn't have an umbrella.)

Josephine Ludwig came up from St. Louis to alternate Arlive, with Maud Lillian Berri, in the revival of The Bohemian Girl by the Castle Square Opera Company at the Studebaker this week. Joseph Sheehan is also in the cast and Winfred Goff makes his first appearance. Frank Moulan made one of his biggest hits as Bunthorne in Patience last week. He will have Daniels' part in The Wizard of the Nile next week.

My good wife is at the Hotel Navarre in New York, and I hope to be able to sneak down and rescue her from Broadway.

Eleanor Barry was specially engaged to play Kate Hardcastle in She Stoops to Conquer at the Grand this week.

Speaking of vaudeville reminds me that the successful intermediary with the local managers and the White Rats was Digby Bell, who arranged matters to the entire satisfaction of both sides. The Rats held a celebration of their victory in the parlors of the Continental Hotel here Friday night.

Sousa and his band are to be at the Auditorium next Friday and Saturday evenings and Saturday afternoon, with Blanche Duffield and Bertha Bucklin as soloists.

I hope Otis Skinner doesn't meet that proof-reader of yours in New York. I believe he would slay any man who gave his daughter the name of "Amelia" when I wrote it "Cornelia."

Lawrence Hanley made his first appearance in the stock at Hopkins' yesterday, appearing in The English Rose.

Nellie McHenry had two big houses at the Great Northern yesterday to see her M'liss. She is well supported by Joseph Brennan and Ben Grinnell.

"Punch" Wheeler tells me that he is interested in a new fire proof hotel of staff, to be built near the Buffalo Exposition grounds. He claims that its advantage is that a man who stays out late at nights and forgets his night-key can get in with a can-opener. "Punch" is a Buffalo, by the way. He turns down people who ask for passes with his left hand.

J. C. Williamson, the Australian manager, passed through here last week *en route* to London, on the look out for attractions.

At the Dearborn this week the stock company is presenting Why Smith Left Home, with Louise Rial in Mrs. Yeamans' original part.

The stage will be elevated at the Alhambra this week, when Black Patti's Troubadours will devote the last three nights to a prize cake walk, open to all comers.

Hearts of Oak is the bill this week at the Academy of Music, while at the Bijou The Span of Life is the attraction.

The stock company at the new Victoria this week is giving The Banker's Daughter, with Albert Andras and May Hosmer in the leading roles.

During Henrietta Crosman's recent engagement at the Grand Opera House here I sat one night in a stage box with W. W. Denslow, the artist, who took out a pad of paper and pencil and began to sketch Aubrey Boucicault as King Charles. Miss Crosman noticed him, thought he was stealing Mistress Nell, and was about to send out in front to have the "person" ejected, when Boucicault told her who we were. The next day I mailed Boucicault the sketch to prove it.

Walter Jones, the comedian, who has been quite ill here, has recovered, but his wife has fallen ill now.

The Russian Nihilist, by Joseph Latimer, is being presented by the stock company at the new Yiddish theatre.

Harry Gilfoil will be seen in A Trip to Chinatown at the Great Northern next week, and the underline at the Alhambra is Elmer E. Vance's Treasure Island.

A friend writes me from Palm Beach, Florida, that Sol Smith Russell is very feeble, walking with the aid of a cane, and that the gayest golfer in the place is the prospective bridegroom, Willie Jefferson, brother of Tom.

Harry Corson Clarke is here at the Auditorium for a few weeks, reorganizing his company.

Will S. Rising passed through here yesterday.

One of the architects interested in the Dearborn Theatre has written a romantic play called Greater than King, which the stock company at that house will produce next Sunday. I do not see why an architect should not write a successful play—many carpenters have.

Fitzsimmons was arrested here last week, at the instance of "Reformer" Frank Hall, for participating in a sparring exhibition, which is an incident of his play, The Honest Blacksmith. His press agent was called to the witness chair and told the story of the play. I was glad to hear the narrative, because I had seen the play and did not know the story. "Billy" Hall.

PHILADELPHIA.

A Big Week Looked For—New Play at the Girard Avenue—Elks' House Opened.

(Special to The Mirror.)

Philadelphia, March 11.

Business the past week at the high priced theatres was not up to expectations. This week, with Richard Mansfield, Henrietta Crosman, and Alice Nielsen as the drawing cards, big results are looked for.

Henrietta Crosman inaugurated a two weeks' return engagement this evening at the Auditorium, with her great success, Mistress Nell, to a crowded house. The two hundreth and fiftieth performance of Mistress Nell was celebrated by the presentation to every woman in the audience of a signed photograph of Miss Crosman. The cast is the same seen here before, save that Aubrey Boucicault is the King, while Sidney Booth enacts the Duke of Buckingham.

This will be a great week at the Walnut Street Theatre, where Richard Mansfield opened in Henry V for two performances, with his popular repertoire for the rest of the term. Mary Mannering March 18.

As predicted, Annie Russell as a $2 star, at the Broad Street Theatre, with A Royal Family, only attracted medium business, and continues this week with similar returns. The management wisely announce that when E. H. Sothern and Virginia Harned open here, March 18, the regular theatre prices, no seat over $1.50, will prevail. A Runaway Girl April 1. Maude Adams April 8.

The farewell week of the Alice Nielsen Opera company in America opened to-night at the Chestnut Street Opera House, with The Singing Girl, that will be given for three performances, followed by The Fortune Teller for the remaining nights. Miss Nielsen had a brilliant reception and large audience, and the entire company was enthusiastically received. N. C. Goodwin and Maxine Elliott March 18 for two weeks, prices to be advanced to $2 for this engagement. Marie Dressler April 1.

Lady Huntsworth's Experiment, with Hilda Spong featured, is in its second and closing week at the Chestnut Street Theatre. The Rogers Brothers in Central Park March 18. Jefferson De Angelis April 1.

Robespierre received its first representation on any stage to-night at the Girard Avenue Theatre by the Purbon-Sheeler Stock company. It is a strong tale of the Reign of Terror, and the working of the guillotine is realistically depicted. House crowded. Trilby March 18.

The Forepaugh's Theatre Stock company presents Wetmore's of Tennessee. The scenic effects were specially prepared. John J. Farrell, Isabelle Evesson, and Florence Roberts deserve special mention. Business large. Hazel Kirke March 18.

The Convict's Daughter had its first local production to-night at the National Theatre. It was well received by a good house. Through the Breakers March 18. Uncle Tom's Cabin March 25.

The Little Minister, with the original scenic settings, is at the Park Theatre. Barbara Freitchie March 18. At Piney Ridge March 25.

The Standard Theatre Stock company gives a creditable representation of The Stowaway, opening to good house.

On the Stroke of Twelve is a good attraction this week up at the People's Theatre. Superba March 18.

Dumont's Minstrels have the Eleventh Street Opera House crowded nightly. They give about the best minstrel entertainment ever seen here.

Burton Holmes' lectures every Friday evening at the Academy of Music command excellent patronage.

Philadelphia Elks celebrated their thirtieth anniversary, March 10, by the formal opening of their new home, No. 1609 Arch Street, followed by a banquet at the Odd Fellows' Temple, at which 600 members and invited guests were present. The new home is the finest and most complete lodge room owned by the Elks. It was bought for $25,000, after which $15,000 were expended for alterations and $5,000 for interior furnishing.

The late Simon Hassler, the well-known violinist, and leader of the orchestra for many years of the Chestnut Street Opera House, left an estate of $23,000, which was willed to his brother, sister and their children. During his 69 years of active life he remained a bachelor.

Thomas H. Persse and Edith Mason, of Castle Square Opera fame, are now organizing an opera company to appear at Chester Park, Cincinnati, O., June 15, for the Summer season.

The Royal Marine Band of Italy, under the management of Signor Giannini, opened at Young's Pier, Atlantic City, March 9, for the season. S. Fernberger.

BOSTON.

What Bubbites are Seeing—Tech. Boys to Sing the Grand Duke—Under Two Flags.

(Special to The Mirror.)

Boston, March 11.

To-night's chief novelty is the return of an old favorite—A Runaway Girl—at the Boston, and although the cast is considerably different from that which was last seen here, there is little doubt of the success of the engagement. Arthur Dunn has succeeded James T. Powers as Flipper, and he is little, but oh my! He is a prime favorite here, although his recent engagements have been in vaudeville. Paula Edwardes is again here as Carmelita, her original character, which she plays far better than any one that has ever had the part. Ethel Jackson, who alternated the title-role with Virginia Earle the first season, is welcomed back to the part.

Boston sees Under Two Flags early and does not have to wait for the Paul Potter dramatization. The stock company at the Castle Square gave a spectacular production of the Edward Elsner version to-night and made a great popular hit. The chief honors were won by Lillian Lawrence, who played Cigarette and showed her great versatility by the complete transition from Frou Frou. The horseback ride was given with excellent effect. It was a queer coincidence of name that Princess Corona should be played by Corona Riccardo.

The Grand Opera House has the first drama dealing with war in the Philippines that Boston has yet seen. This is Across the Pacific, and Harry Clay Blaney has the principal character, Willie Live. The company is a good one for this class of play and the war effects were given with a realism that was quite thrilling. A Guilty Mother will follow.

I wonder if it was more than a coincidence that made the stock company at the Bowdoin Square revive The White Rat at this time, when the vaudeville troubles have obtained such prominence. At any rate the name is well before the public at the present time and the play never received a better presentation here than that which it had to-night.

At the Tremont Jefferson de Angelis has made up for the disappointment of the opening night and has scored a hit with his operatic comedy, A Royal Rogue. The performance March 4 was the only one that was lost, and the opening, March 5, scored a great popular hit. Mr. de Angelis has another congenial character, and Henry Norman, Eva Davenport, Harold Vizard, Sandol McVicker, Charles Dugan, Hilda Hollis and the others of the company give excellent support. This is the last week.

May Irwin is in her final week at the Museum and Madge Smith, Attorney, continues to pack the house at each performance. Joseph Sparks and Ignacio Martinetti share honors with the star as fun-makers, and the young women of the chorus were certainly the most prepossessing that Miss Irwin has ever brought here.

William Gillette is in his last fortnight at the Hollis and is nearing the end of his American tour, as he is to play only one more engagement after leaving Boston. That will be at Providence, and then he will begin a long vacation. When he resumes professional work it will be across the Atlantic at the Lyceum in London, the cast being the present one, with one or two minor changes.

Henry Miller is in his last week at the Park with Richard Savage, and the critics have had all sorts of nice things to say about his work. Florence Rockwell, too, has made one of the great hits of the engagement and is more of a favorite here than ever. Mrs. Boucicault and Jennie Eustace also have been received with unusual heartiness.

The Burgomaster is in its last week at the Columbia, the run being cut short in spite of the good business. Souvenirs were distributed to-night in honor of the twenty-fifth performance. The succeeding attraction has not been announced.

Ben Hur is still at the Colonial.

For Liberty and Love is given at popular prices by the stock company at the Grand this week.

The boys at the Tech say they will have a feather in their caps for the enterprise which they are showing in their theatricals this season. They are going to give a Gilbert and Sullivan opera for the first time on this side of the Atlantic, thus making a step far ahead of the amateurs from Harvard and the other colleges. By a combination of circumstances The Grand Duke has never been played in America, and so it would not be surprising if several managers should make their way to Boston to see this production under the direction of Mrs. Janet Edmonston Walker, who, by the way, was the first Phyllis in Iolanthe that Boston saw. The Tech. theatricals have always been among the best of the year.

Henry Norman caught such a severe cold in the storm blockade that delayed the Jefferson de Angelis company that he lost several performances last week.

Last week was a lively one between newspapers and theatres, and at least three houses and two papers had little encounters in the course of the week.

Ethel Jackson, who is in A Runaway Girl at the Boston, has been engaged for The Messenger Boy next season.

Peg Woffington, or Masks and Faces—call it which you please—is in rehearsal at the Castle Square.

John B. Schoeffel is smoking Chinese cigars, a box of which was sent from Pekin by his nephew and namesake, who is in command of Company M, Ninth U. S. Infantry.

Mary Young is just recovering from a severe illness.

L. J. McCarthy at the Park has recovered from his illness, and his return to active duty has brought many congratulations from friends.

Before the Supreme Court last week arguments were heard in the case of Frances Drake against Rollin H. Allen and others. This was an action for alleged breach of a contract by the defendants to employ Miss Drake at their theatre for thirty-five weeks in 1898-99 at $100 a week. She got a verdict in the Superior Court, and the defendants excepted to certain evidence and to a refusal to give an instruction looking to the mitigation of damages.

Maud Poole, who is at the Tremont with Jefferson de Angelis, was arrested after the matinee, March 6, and would have had to go to the Charles Street jail if bondsmen had not been found. She is the first woman ever arrested in a civil suit in this city, but she may not enjoy that distinction. The suit was brought by William Gray Brooks, a well-known lawyer and member of the famous Brooks family, who wants the return of jewelry valued at several thousands of dollars which he gave to Miss Poole when they were engaged to be married. She met him here two years ago when she was playing with Francis Wilson, and he was devoted in his attentions. She considers that the jewels are her property. The case will not come up in the courts before next April. Practically every paper in Boston rang the changes on "I Wants Dem Presents Back" in the headlines of the stories.

Eliote Enneking's Boston friends have been delighted to hear of the success which she made as Chrystal in Hearts of Oak. She took the role on short notice in the West owing to the illness of Miss Whiteford, the leading woman. She played it in Pittsburg, Cleveland and Toledo. In the latter city she had a severe fall on the stage and was out of the cast for a week. She has now returned to duty and will play out the season. Jay Benton.

ST. LOUIS.

Last Week's Results—Changes of Programme—Musical Matters.

(Special to The Mirror.)

St. Louis, March 11.

Francis Wilson did a good business with The Monks of Malabar at the Olympic. Marie Celeste made a hit as Anita Tivoli. Edith Bradford was a stunning Zizibar. This evening Manager Short presented Sarah Bernhardt and M. Coquelin in L'Aiglon, before a very large audience. L'Aiglon will also be the bill for Tuesday evening and Wednesday matinee. Wednesday and Friday, La Tosca; Thursday, Cyrano De Bergerac; Saturday matinee and evening, Camille. The prices scale from $3 down. James K. Hackett March 18.

Howard Gould did very well at the Century in Rupert of Hentzau. His impersonation of the dual role of the King and Rassendyll was effective. Business was only fair. Sunday evening Herbert Kelcey and Effie Shannon presented My Lady Dainty to a good house. Thursday evening they will give the initial production of Manon Lescaut, Theodore Bert Sayre's dramatization of Abbe Prevost's French novel. In their support are Frederick Perry, Gaston Mervale, Guy Bates Post, William Boag, Harrison Armstrong, Joseph Osborne, Richard Dillon, May Monte Donico, Isabel Waldron, Winona Shannon, Louise Ayres and Edith Sanford. Next Sunday George Clarke in When We Were Twenty-one.

The Castle Square Opera Company gave a beautiful production of La Boheme at Music Hall. The stage settings and scenic effects were elaborate. Joseph Sheehan, as Rudolph, made the success of his career. Adelaide Norwood, who was quite ill week before last, was a splendid Mimi. Gertrude Quinlan's Muzette was a picture of mirth and gayety. William Pauli's Marcel was effective. Francis J. Boyle was excellent as Colline. This evening Manager Southwell presented The Mikado, with the following cast: Mikado, Winfred Goff; Nanki-Poo, Miro Delamotta; Pooh-Bah, William Pruette; Ko-Ko, Frank Moulan; Pish-Tush, Francis J. Boyle; Nee-Ban, Frank Ranney; Yum-Yum, Adelaide Norwood; Pitti-Sing, Gertrude Quinlan; Peep-Bo, Emma King; Katisha, Maud Lambert. Next week, Tannhauser.

The Lilliputians at the Grand were one of the most popular cards of the season. The attendance was so large throughout the week that Manager Garen gave a special matinee on Friday to accommodate the overflow. Sunday afternoon Howard Kyle made his first appearance here in Nathan Hale. In his company are: Charles Haight, Frederick Webber, George A. D. Johnson, Joseph Smiley, Howard Russell, Robert Kegerreis, Robert Barry, Stephen Hoyt, John Miles, Harry Becker, William Morton, Jessie Izett, Agnes Proctor, Antoinette Walker and Josie Sisson. The Village Postmaster is underlined.

Nellie McHenry made a hit in M'liss at Havlin's. The production was certainly one of the best this famous story has ever had. This week Manager Garen has the Two Little Vagrants, with the following cast: Arthur Cogliser, Seth C. Halsey, John Fordham, Del La Barre, W. H. Pendergrast, James E. Baum, Richard Morse, Fred Farrell, C. A. Travers, John Arlington, Ethelle Earle, Katharine Vincent, Neva Harrison, Lottie Briscoe, Anna Bodden, Ruth Eldridge and Lillian Vane. The Flaming Arrow will follow.

Harry Glazier at the Imperial repeated his success of last season as D'Artagnan in The Three Musketeers. Me and Mother, a new domestic drama, had its first St. Louis presentation Sunday. It is a play of much realism and pure heart interest. Virginia Westbrook, a St. Louis girl, is in the cast.

The St. Louis Sketch Club gave a very creditable performance at the Pickwick Theatre Thursday evening. The club consists mainly of amateurs who are first-class in their line. They put on three sketches, The Obstinate Family, A Backwoods Politician, and The Cape Mail. The house was packed.

Arrangements have been made for the appearance at the Odeon of the Leipsic Philharmonic Orchestra April 17, 18.

The last concert of the Spiering Quartette will be given at Music Hall March 13.

W. Malmene, of this city, has composed a song, a "Hunting Chorus," which has been dedicated to the Apollo Club. The words are by Barry Cornwall (B. W. Proctor), the well-known English poet of a generation ago.

Francis Rogers, baritone, late of the Castle Square Opera Company, was the soloist at the Choral Symphony concert Thursday night at the Odeon. He gained much applause. Bizet's cradle song was sweetly and delicately played, while Strauss' "Deliefien" waltz was received enthusiastically. The audience was fairly large.

On the programme at the popular concert at the Odeon Sunday were Nora Naeter, who has just returned from Europe after studying five years with Scharwenka, Eugenia Center and Wallace Neideringhaus.

Francis Wilson was entertained Tuesday by the University Club, when he spoke in appreciation of Eugene Field.

Emerico Morealle, musical director of Francis Wilson's company, who filled a similar position with the Castle Square Opera Company at Music Hall last season, was entertained here by the Castle Square singers.

Now that our 1903 World's Fair bill has passed through all the required legislation from the United States Senate down to the City Council and all the appropriations have been made, there are rumors of new theatres and amusement enterprises. We are certainly going to be in for the next three or four years.

J. A. Norton.

WASHINGTON.

Sothern at the National—Sowing the Wind by the Stock Company—Current Jottings.

(Special to The Mirror.)

Washington, March 11.

E. H. Sothern opened to-night in Hamlet at the New National Theatre to a large audience. The production is magnificent in its mounting. Mr. Sothern's Hamlet received much praise. Virginia Harned's Ophelia won a large share in the honors. At the Wednesday matinee Miss Harned will present Camille. Richard Mansfield will follow.

The Dairy Farm, Eleanor Merron's charming play, drew a large audience at the Columbia. An able company included Henry Leighton, Leslie Bingham, Paul Taylor, Arthur Sanders, Tony West, Eleanor Merron, Marie Bingham, Seymour Stratten, Louise Bates, Harry Robinson, and J. J. Hyland. Unleavened Bread next week.

Sowing the Wind, by popular request (4,326 votes), is the Lafayette Square Stock company's offering this week. Eugene Ormonde was the Elder Brabazon and Percy Haswell the Rosamond, and the "sex against sex" scene has rarely been more forcibly rendered.

A Young Wife, with Selma Herman in the leading role, drew well at the Academy of Music to-night. John T. Nicholson, Mark Fenton, C. B. Craig, John L. Wooderson, Charles Harris, Edna G. Brothers, and Alberta Lee appeared to advantage. Man's Enemy will follow.

In a recent warehouse fire a quantity of scenery and costumes, the property of Charles E. Hanford, were burned. The stock included the Booth-Barrett production of Julius Cæsar and the McLean Tyler-Hanford production of Romeo and Juliet. The loss entailed was large and there was little insurance.

Eugene Ormonde, of the Lafayette Square Stock company, gave a special dramatic reading before the blind at the Congressional Library last Tuesday afternoon.

James Mahoney has signed for character parts with the Eugene Ormonde and Walter Craven Stock company, that will open in Syracuse May 6. Frederick Sullivan, of the Lafayette Square Stock company, will be stage-manager.

John T. Warde.

BALTIMORE.

Unleavened Bread and Other Attractions—Notes from the Monumental City.

(Special to The Mirror.)

Baltimore, March 11.

One of the largest and most representative audiences of the season greeted the performance this evening at Ford's Grand Opera House of Unleavened Bread. The play is beautifully presented and charmingly acted. In the cast are such well-known people as Elizabeth Tyree, Edward J. Morgan, Eleanor Robson, George Fawcett, George Woodward, Margaret Fuller, Alice Fisher, Malcolm Williams, Charles Backus, Morton Selten, John De Gez and Virginia Buchanan. Next week, The Burgomaster.

George V. Hobart's refreshing and amusing musical comedy, Miss Printt, with Marie Dressler in the principal role, is the offering at the Academy. George is so popular here that anything and everything he writes must have a fair show at the hands of our theatregoers. Irrespective of location, Miss Printt should enjoy a good week, attributable to its author. Annie Russell will follow.

The play at the Holliday Street this week is Tennessee's Pardner, presented by Estha Williams, Jane Corcoran, Annie Mortimer, Fannie Carter, James M. Brophy, Percy Plunkett, Walter Ryder, Pierre Young, James Pilling, G. A. Lindeman, R. S. Rex and others. The play is realistically produced and was enjoyed by a full house. Uncle Tom's Cabin will follow.

Quo Vadis will return to Ford's Grand Opera House March 25. Its success of a few weeks ago was pronounced and warranted a return engagement.

Sousa and his band will give one concert at Music Hall, March 29, under the local direction of Manager Charles E. Ford.

Manager James E. Kernan does not seem in the least disturbed regarding a suit for damages that was brought against him during the past week. The claim is based upon an alleged assault which Mr. Kernan is supposed to have committed by proxy. If it was a criminal case and resulted in conviction a rather amusing situation would result, as Mr. Kernan, being a member of the Jail Board, which has supervision of our prison system, might be committed to himself for safe keeping.

Charles E. Ford and his daughter have gone to Florida for a several weeks' trip.

Harold Rutledge.

CINCINNATI.

Benefit for the German Theatre Company—Current Attractions—Hunt Buys the Pike.

(Special to The Mirror.)

Cincinnati, March 11.

Peter F. Dailey began his engagement here to-night at the Walnut in Hodge, Podge and Co. Christie McDonald, as Priscilla Hodge, shared honors with the star, and excellent support was rendered by William Frederick, George W. Barnum, Edward Garvie, Georgia Lawrence and Della Niven. Miss Niven is an especial favorite here by reason of her long connection with the summer opera company at Chester Park. Next week, E. S. Willard.

The Crust of Society was put on yesterday at the Pike and the opportunities for handsome scenery and splendid costumes were utilized to the utmost. Lizzie Hudson Collier and Byron Douglass, in the leading parts, were unusually effective.

The Williams and Walker company in Sons of Ham is the attraction at Heuck's.

Stricken Blind is this week's revival by the Rosenthal Stock company at Robinson's.

Go-won-go Mohawk, the Indian actress, is at the Lyceum in The Flaming Arrow.

Preciosa was specially performed by the German Theatre company at Music Hall on Tuesday night for the purpose of recouping the losses suffered in the Grand Opera House fire. The result was a gratifying success, both artistically and pecuniarily, and did much toward putting this admirable organization on a sound basis again.

Manager Hunt has purchased the interest of Sosman and Landis, of Chicago, in the Pike, and thus becomes the sole owner. As he has had a very free hand in the management of the house heretofore, no radical changes in its conduct are expected. H. A. Sutton.

THE STOCK COMPANIES.

Photo by Sommer, Philadelphia.

Donald Bowles, whose portrait appears above, is now appearing in Buffalo with James O'Neill's company, having signed a contract with that manager for the rest of this and next season.

The long and highly successful engagement of James Neill and the Neill company at the Teck Theatre, Buffalo, N. Y., closed on Saturday and the organization will immediately depart on its annual tour of the West and the Pacific Coast. The engagement in Buffalo began Jan. 7. Previous to that date the Neill company was but little known there, but their superior performances found instant favor in the eyes of Teck Theatre patrons and patronage has been remarkably large ever since. Among the novelties offered by Mr. Neill in Buffalo was a new Nell Gwyn play, written by R. Owen Meech, of that city, which the papers declared the best version of Nell Gwyn yet placed before the public. Charles Astor Parker, manager for Mr. Neill, left Buffalo for the West Saturday. Before leaving he said to a representative of THE MIRROR:

Our trip across the continent will be a hurried one, in order to reach San Francisco in time for our engagement there of several weeks, commencing in April. Our stops will be Butte, Mont.; Spokane, and Seattle, Wash., and Portland, Ore. Our equipment will consist of three carloads of scenery and effects. We will carry six productions complete. During the Summer we will revisit Honolulu on a liberal guarantee. During the Coast trip Mr. Neill will offer two plays new to the West, including The Sprightly Romance of Marsac and The Honorable Peter Stirling. We will be the Carnival attraction at Portland, Ore., next Fall, and the Fruit Fair attraction at Spokane.

Among those in Mr. Neill's support are Edythe Chapman, Frank E. Camp, Julia Dean, Frank MacVickars, Robert Morris, Lillian Andrews, John W. Burton, Donald Bowles, Edwin H. Neill, Mary Elizabeth Forbes, Scott Seaton, William Barnett, Maude T. Gordon, E. L. Trent, Ruth Hickstein, and W. P. Davis. Should we not close negotiations with J. C. Williamson to visit Australia, we hope to make an extensive tour of the East late next season.

T. J. Boyle and J. Gordon Edwards, of the Boyle Stock co., Nashville, Tenn., have secured a lease of the Auditorium, Birmingham, Ala., and will open it early next season with a first-class stock company. Mrs. T. J. Boyle will manage the Nashville house and Mr. Boyle will give his personal attention to the house at Birmingham. J. Gordon Edwards will direct the productions in both cities.

John Fraser's version of The Little Minister was a successful bill with the Boyle Stock company, Nashville, Tenn., week of March 4. Interest naturally centered in the Lady Babbie of Ethel Barrington, who gave a thoroughly praiseworthy performance of the character. Frank Melville did excellent work as Gavin Dishart. Morris McHugh as Weary Wurld and William Stuart as Rob Dow supplied the comedy. The other characters were well sustained. My Friend from India is the current bill.

The Baldwin Melville Stock company, New Orleans, presented Harbor Lights to large and enthusiastic audiences last week. The work of the entire company maintains its high standard and Maurice Freeman and Maude Odell continue to play leads with much success.

For the second of the series of Sardou productions at the Grand Opera House, Memphis, Tenn., Fedora was selected. The Hopkins Stock company, ably assisted by Melbourne MacDowell, gave a splendid production March 4-9. Much of the credit for the success is due to Nettie Marshall's acting in the title role. The rest of the company all did well in the minor parts. Theodora this week.

Henry Crosby has joined the Forepaugh Theatre Stock company, Philadelphia.

Joseph LeBrandt's play, The Red Cross Nurse, will soon be produced by the Standard Theatre Stock company.

Franklin Ritchie, leading man of the McCloy Stock company, is meeting with much success.

Isabelle Evesson is winning success as leading woman of the Syracuse Summer Stock company. In Under the Lash recently she received much praise for her portrayal of Marie, the blind girl.

Harry Mestayer is meeting with success recently with the Thanhouser company, Milwaukee. He plays light comedy and juvenile roles and will remain with the company until May 1.

Eugene Ormonde, at present leading man of the Lafayette Square Stock company, Washington, will manage a Summer stock company at the Bastable Theatre, Syracuse, opening May 6.

Mortimer Snow, who played a successful fourteen weeks' stock engagement at Jacobs' Hermanus Lyceum, Albany, N. Y., last Summer, is organizing a stock company for the same theatre, to open May 6.

W. J. Deming has been engaged as comedian for Rosenthal's Stock company, at Robinson's Opera House, Cincinnati.

Adora Andrews will leave the Pike Stock company, Cincinnati, next Saturday.

Frances Drake has been engaged as leading woman of the Syracuse Summer Stock company.

George Faren left the Woodward Stock company, Kansas City, last week and will come to New York for a rest.

The gowns worn by Bertha Creighton as Camille, the Girard Avenue Theatre Stock company, Philadelphia, caused much admiring comment from the women patrons of that theatre.

Lucile Allen Walker last week repeated her former road success as Lavina Daly in Why Smith Left Home, with the Baker Stock company, Brooklyn.

J. Sydney Macy was specially engaged for Smith, in Why Smith Left Home, with the Baker Stock company at the Criterion Theatre last week, and won praise for an excellent performance.

Walter B. Waddell, of the Valentine Stock company, is a favorite at St. John, N. B. The *Daily Sun* of that place recently pronounced him one of the best comedians ever seen there.

Thomas Neegan has retired from the New Century Theatre Stock, Newark.

Grace Mae Lamkin has been engaged especially to play in The Sporting Duchess at the American Theatre next week. During the Summer Miss Lamkin will be a member of the Thanhauser Stock company at the Academy of Music, Milwaukee.

George Fish, of Forepaugh's Theatre, Philadelphia, will sail for Europe March 23.

For Mortimer Snow's Albany Stock company J. J. Spies has engaged William Tooker, William Sadler, Beatrice Ingram and Mina Crolius.

DEATH OF HARRY MONKHOUSE.

Harry Monkhouse, one of the best known and most popular of comedians on the English stage, died at St. Thomas Hospital, London, Feb. 18, of a complication of gastritis, bronchitis and pneumonia. Mr. Monkhouse was forty-seven years old at the time of his death, having been born at Newcastle-on-Tyne May 17, 1854. His real name was John Andolph Mekie. In his boyhood he was active in amateur theatricals, and love for the stage led him into the professional ranks, though his education had been directed toward medicine or the Church. He made his professional debut at Blyth in October, 1871, at Tyne's Theatre. After four years of provincial playing he made his London debut at the Elephant and Castle, under Marie Henderson's management, and remained there, playing low comedy roles, until the burning of the theatre three seasons later. Subsequent engagements were at the Victoria and Marylebone theatres for three months each, and then a three years' stay at the Grecian Theatre, under T. G. Clarke's management. Among his roles there were the Irishman in The Queen's Colors; Sim Lazarus in The Black Flag, and Chamboran in Proof.

After a short engagement at the Alhambra, Mr. Monkhouse made his first appearance at the Gaiety Theatre, Nov. 1, 1882, in More Than Ever. Later he appeared in Fra Diavolo and Bluebeard and Ariel. He next starred in Larks, a comedy by Wilton Jones, opening in 1886 and continuing for three years. In the Autumn of 1888 Mr. Monkhouse leased the Tyne Theatre, Newcastle, and played for three months in the roles of Shaun, in Arrah-na-Pogue; Conn, in The Shaughraun; Miles, in The Colleen Bawn, and Tony Lumpkin, in She Stoops to Conquer. He then returned to London and joined the Carl Rosa opera company to play Bouilletaise in Paul Jones, produced at the Prince of Wales' Theatre Jan. 12, 1889. In this Mr. Monkhouse scored one of his greatest hits. He was also successful in Majorie and in Captain Thérèse in 1889 and 1890. He originated the part of Dennis McCarthy in My Mother at a matinee at Toole's Theatre May 30, 1890. Horace Ledger then took the Prince of Wales' and engaged Mr. Monkhouse for The Rose and the Ring, in which he scored another hit, as he did in Maid Marian, that followed on Feb. 5, 1891. Mr. Monkhouse went with Mr. Ledger to the Lyric and played from 1891 to 1893 in La Cigale, Poor Jonathan, The Mountebanks, Incognita, and The Magic Opal (later revived at the Prince of Wales as The Magic Ring). During this period he made two short starring tours in Larks and a musical comedy, Pat.

George Edwardes then engaged him for Dr. Brierly in A Gaiety Girl, produced at the Prince of Wales' Oct. 14, 1893. His hit was pronounced, and Mr. Edwardes signed him for the American and Australian tour of this musical comedy. He was seen in New York city in A Gaiety Girl at Daly's, opening Sept. 18, 1894, and was one of the best of a fine company. After returning to England Mr. Monkhouse played Hadley in The Shop Girl; Smuggins in An Artist's Model, and the Marquis Imari in The Geisha. He then leased the Art Theatre, Newcastle, for a time. His next London appearance was as Sir Titus Wemys in The Circus Girl, followed by Brother Tamarind in A Runaway Girl. Then came another tour in Larks, and an appearance in the pantomime, Cinderella, at Manchester. He then rejoined George Edwardes to play Hooker Pasha in The Messenger Boy, and the King of Illyria in Kitty Grey, on tour. He left Kitty Grey to take Willie Edouin's role of Anthony Tweedle punch in Florodora, on Mr. Edouin's departure for America. This was his last part, the illness that was to prove fatal seizing him in December and necessitating his retirement.

Despite his busy life, Mr. Monkhouse found time to write a number of comedies and sketches and the libretto of a comic opera, La Roslere, produced by Marie Halton at the Shaftesbury Theatre in 1893. His last work was a pantomime for Paul Martinetti, in which he collaborated with his son, Joseph Monkhouse.

Mr. Monkhouse was large in stature, had a good singing voice and an unending fund of humor. His circle of friends was very large, and he was famous as a story teller.

ARTHUR COLLINS BUSY.

Arthur Collins, manager of the Theatre Royal, Drury Lane, London, was seen to-day by a MIRROR reporter. Since his arrival here last week from London he has remained rather quiet, in an endeavor to recover from the unpleasant effects of his voyage over, which he describes as having been an exceedingly rough one. Mr. Collins has not been wholly idle, however, having taken a trip to Boston, where he visited the prominent theatres, and commenced negotiations for the presentation in London of Ben Hur. He has also visited a number of New York playhouses and expressed himself as considering them exceedingly fine, in fact better than those abroad. One of his many plans is to present here his latest pantomime, Beauty and the Beast, interpreted by an American company. Before returning to England, in about three weeks, he hopes to complete arrangements for these matters, and also to engage actors for his various English enterprises.

THE JANAUSCHEK BENEFIT.

A grand benefit for Madame Janauschek, under the auspices of the younger American actresses, will be given in this city early in April. A committee consisting of Amelia Bingham, chairman; Viola Allen and Blanche Bates, has been appointed to take charge of the matter. Madame Janauschek is now in feeble health and in need of assistance, and it is beyond question that the profession will be eager to aid her. It is hoped to make the benefit the greatest ever given here.

W. N. LAWRENCE NOT WORSE.

A story was published in a daily newspaper yesterday that Walter N. Lawrence, business manager of Daly's and the Lyceum, had suffered a relapse after his recent attack of pneumonia and was dangerously ill. At Daly's Theatre it was said that the story was entirely incorrect. Mr. Lawrence is almost completely restored to health. He has been at Lakewood for some time and expects to be at his office this week.

AMERICAN ACADEMY MATINEE.

At the Empire Theatre last Tuesday afternoon the senior students of the American Academy of the Dramatic Arts appeared in their seventh public performance of the season. The programme, that consisted of three short plays and a new one act operetta, was unusually entertaining, although not so important as several of the earlier ones. The audience was very large, and, as is customary, very generous in its applause.

The opening play of the afternoon, Tennessee, by Eileen Moretta, proved to be a pleasing though utterly conventional little drama of Southern life, with the stock scene of a cabin interior, the regulation rough diamond father, the New York villain, and the familiar heroine in a gingham gown. The New Yorker plans to steal the girl from her mountain home and take her to the traditional city palace. The old father's simplicity and the girl's purity turn the mind of the man to better intentions, however, and at the last he marries the girl in prosaic but honorable fashion. Herman Lechner acted the role of John Greenwood, the father, with precisely the right touch of quaint humor and pathos. His make up was excellent and his dialect consistent. Herbert Pollard did not make the character of Alan Gordon, the New Yorker, at all natural or impressive. Charlotte Huntington, as Tennessee, was wonderfully dainty, graceful, sincere in her emotions, and attractive in her every word and movement.

A Queen's Messenger, by J. Hartley Manners, was the second play performed. Had it been but half as long as it was it would deserve a place among the very best plays ever presented by the students. As it was, the action dragged sadly at times and the force of the story was weakened not a little. Considering the fact that the play has only two characters its situations are remarkably strong, and its interest admirably sustained.

The scene is laid in the drawing room of a lonely house on the outskirts of Berlin. The time is the present. A young English officer, the bearer of important State documents, meets at a masque ball a young and attractive Russian woman who, by appealing to his chivalry, lures him to her home, the isolated villa. She makes him believe that her object is to save him from enemies who are planning to waylay him and steal his dispatches. At the same time she herself is drugging him with opium cigarettes for that purpose. He explains to her, as the drug begins to have its effect, that the loss of the papers would bring ruin to him, that the one way open to him would be suicide, and that his disgrace would break the heart of the girl in England to whom he is engaged. The woman, however, is firm in her purpose, and as he sleeps she filches the dispatches from his portmanteau. The young officer wakes, realizes that he has been trapped, and is about to shoot himself when the woman relents and returns the precious papers. The reasoning throughout the many mental complications in the little play is perfectly logical, and the climax is brought about forcibly. Except for its undue length there is little fault to be found in the play. The situations are telling and the dialogue is well written.

Rachael Crown, who has given a number of excellent performances at the Academy matinees this season, surpassed all her earlier work in the role of the Russian adventuress. Her manner, her adroit transition from one emotion to another, her intensity in the more emotional scenes, and her quite perfect accent, never for an instant forgotten, made her impersonation one of the most praiseworthy ever seen on what may be called the student stage of this city. Hugo Goldsmith as the young Englishman acted with discretion and was particularly successful in showing the effect of the drug as it gradually conquered the resolution of the messenger. He was not well cast in the role, however, as it would seem better suited to an older and more robust player.

The Birth of the Flag, an operetta in one act, by A. E. Lancaster and R. O. Jenkins, was next presented by the following cast:

Captain Clyde	George E. Cooper
Squire Ashburn	Roy Atwell
Mary Bertram	Teresa Toube
Betsy Ross	Juliette Atkinson

The performance of this little musical piece was especially interesting, since it marked the advent of the Academy into the field of opera. The operetta selected proved to be an excellent one for the occasion. The libretto, by Mr. Lancaster, reveals a pretty story of Betsy Ross which is not to be found in the history books. Betsy, it appears, is sore pressed for money to pay her rent, and though she has an order to make wedding garments for Captain Clyde and Mary Bertram, who plan to elope, she sacrifices the chance to add to her exchequer in order to devote her time to making the first United States flag. Her landlord, Squire Ashburn, proposes marriage to her, but is refused. The elopers come for their costumes, and are indignant when they find them unfinished. Altogether Betsy has a difficult time of it until the flag is unfolded, when, through the influence of its beauty and meaning the tangled affairs of the two couples are straightened out. The simple little plot is clearly and prettily worked out, the dialogue is well contrived and witty, and the lyrics are poetic. Musically the operetta is pleasing, though it is not especially original. The songs are melodious, there are two very pleasing quartettes, and the air of "The Star Spangled Banner" is cleverly introduced. The performance given by the students was altogether admirable. They all sang well, and they really acted their roles, which is a very unusual thing on the light opera stage. The operetta and the singers won enthusiastic applause from the audience.

The last play of the afternoon was a one act emotional drama, by A. C. Fraser-Wood, entitled In the Eyes of the World. The action takes place in the rooms of Richard Carlton, in London. It appears that Lady Mabel Wendover, with whom Carlton is in love, is to be married, on the morrow, to Lord Wilfred Pontefract. The match is utterly loveless. Lady Mabel comes to Carlton's rooms, late at night, to bid him good by and to assure him of her affection. While she is there Pontefract is announced at the door, and Lady Mabel is secreted in an adjoining room. Pontefract enters, and being assured by Carlton that Lady Mabel is not there, is about to depart when Horatio Farr, a suddenly rich young vulgarian, who happens to be in Carlton's rooms, reveals the woman's hiding place. The three principals are brought face to face with a difficult situation. A sacrifice of either happiness or of reputation is inevitable. They decide to save their good names at the expense of love, and Lady Mabel leaves the room on the arm of Pontefract to make ready for her wedding with him, which will be suitable in the eyes of the world. The old theme is rather skillfully treated in Mr. Wood's play and the audience was pleased with it. The cast was as follows:

Richard Carlton	Hearn Collins
Lord Wilfred Pontefract	Harry M. Goldberg
Horatio Farr	Melville Jeffrey
Wilks	George H. Nichols
Lady Mabel Wendover	Madeleine Dallas

Melville Jeffrey, as Horatio Farr, gave a capital impersonation. He brought out the unpleasant characteristics of the typical cad in striking fashion indeed. Hearn Collins was not an attractive nor an impressive Carlton. George H. Nichols was almost above reproach in his acting of the role of Wilks, an honest butler, and Harry M. Goldberg played Pontefract very acceptably. Madeleine Dallas was a beautiful and at times a very appealing Lady Mabel.

All of the plays were mounted handsomely, and the stage management, as usual, was excellent.

LACKAYE FOR THE PRICE OF PEACE.

William Lackaye has been engaged by Jacob Litt for the leading role of the Earl of Derwent, Prime Minister of England, in The Price of Peace, at the Broadway Theatre. By arrangement with W. A. Brady Mr. Lackaye relinquishes the role of Uncle Tom at the Academy of Music. This completes the cast of The Price of Peace. Rehearsals began yesterday, and the opening is expected to occur March 20.

GOSSIP OF THE TOWN

Photo by Sears, Milwaukee, Wis.

Above is a recent portrait of Lisle Leigh, who is now playing the lead, Lisle Martel, in Reaping the Whirlwind. The part is one requiring much emotional power, and Miss Leigh has achieved an emphatic success in it. The critic of the Rochester *Union and Advertiser* said that Miss Leigh's work proved her to be one of the best emotional actresses of to-day. He could find no criticism with her acting and praised her delightful manner and her remarkable reserve power. Miss Leigh is extremely versatile and in stock work in Cincinnati, Portland and other cities has been very successful. She is seen in Reaping the Whirlwind at the Bijou Theatre, Brooklyn, this week. Her plans for the Summer are not settled.

A daughter was born to Mr. and Mrs. John F. Harley (Jean McIlmoyne) at Denver, Col., recently.

Maud Sinclair was specially engaged to play Barbara Hare in East Lynne at the Amphion, Brooklyn, last week. She took the part at short notice and secured favorable comment from the press, although another actress was cast for the part on the programme.

W. T. Hodge, of James A. Herne's company, who has been ill with typhoid fever at the Hahnemann Hospital, Philadelphia, since Feb. 16, is convalescent and left March 16 for his home at Rochester, N. Y., to remain there until he is able to resume his role. Mr. Hodge hopes this will be soon, as he is away behind with his painting in Sag Harbor.

Marie Dressler entertained her company at Montreal March 5 by taking them—thirty in all—on a long sleigh ride into the country. A stop was made at a hotel on the way for luncheon and a dance. Every one had a jolly time.

James T. Kiernan took the role of Tweedlepunch in Florodora at the Casino without rehearsal Friday night, on account of W. J. Ferguson's illness with the grip. He was congratulated on his performance.

Among those who witnessed Hennessy Leroyle's performance of Other People's Money at Quincy, Ill., last Monday night, was a box party consisting of Mr. and Mrs. Charles Dozey, I. N. Morris, author of The Rival Candidates, and Mrs. H. Weens. After the performance the party was entertained by Mr. Weens, with Mr. Leroyle as guest of honor.

Mamie Gilroy is ill with acute gastritis at her residence here, and Pearl Stillson is playing her role in The Giddy Throng at the New York.

The employes of the New York gave a ball at Murray Hill Lyceum March 7.

The residence of Mr. and Mrs. William Faversham, 260 West Fifty-second street, was sold by Mrs. Faversham last week.

Carl A. Haswin, assisted by Frances R. Haswin, will make an elaborate revival of The Silver King for the Spring season, opening in Brooklyn March 18.

The scenery, costumes and properties for the production of The Fortune Teller, by the Alice Nielsen Opera company, at the Shaftesbury Theatre, London, are being made in England.

Are You a Mason, Leo Ditrichstein's adaptation of the German farce, Lodge Brothers, will be produced at the Boston Museum, April, by a cast including Mr. Ditrichstein, John C. Rice, Thomas A. Wise, George Richards, Esther Tittell, May Robson, Sally Cohen, and Nellie Butler.

Richard Renshaw Neill has retired from the cast of Janice Meredith in order to begin rehearsals in Miss Bob White.

Corse Payton was enjoined last week, on application of Charles Frohman, from presenting a play under the title of L'Aiglon.

Mrs. Helen Weil read Charles Henry Meltzer's version of Hauptmann's Hannele at the New York College of Music, March 5.

Mabel Hite, of The Telephone Girl, and Edward E. Hamlin, non-professional, of Chicago, were married at Salt Lake City March 2.

Joseph Jefferson lectured on "The Philosophy of Acting" at Palm Beach, Fla., March 5.

Mrs. George Dunmons White will give a dramatic recital at the Waldorf-Astoria to-day (Tuesday). She will be assisted by Frances Brandt and William Francis Parsons.

James Sullivan, Ella Snyder, Claudine Sharp, and Hattie Seymour, who have been appearing in The Casino Girl in London, sailed for New York March 6.

John F. Garrow, formerly well known as a manager, is dead at the Memorial Hospital in this city.

John P. Mishler, of Reading, Pa., is organizing a circuit to include Easton, Allentown, Reading, Lancaster, Wilkes-Barre, and Williamsport, Pa., and Wilmington, Del.

August Strindberg, the Norwegian dramatist, and Harriet Bosse, the actress, are engaged to be married. Mr. Strindberg is the author of a number of plays, novels and poems which have become famous in Norway, Sweden and Germany. Only one of his plays, The Father, has been translated into the English.

A Jewish version of Trilby will be presented at the People's Theatre, with Mr. and Mrs. [illegible] in the leading roles, on [illegible] March 21. The occasion will be [illegible] dered to the advertising agent.

William Richards, lead[illegible] Note, received a [illegible] at Taunton, Mass.

Thomas W[illegible] will open its [illegible] March 18.

The [illegible] play [illegible] Lyceum.

THE NEW YORK
DRAMATIC MIRROR

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COMMERCIAL EXPEDIENTS.

THE devices of managers committed to the methods natural to the commercializing of the stage are attracting wide attention, as comments from authoritative newspapers republished in THE MIRROR show.

One of the most striking developments of the prevailing system is the manufacture of "stars." Of course there are few that will blame the superficially popular young man of meagre experience or the handsome young woman who may have been graduated but yesterday from a dramatic school for accepting fortune at its apparent flood and making the most of the seeming complaisance of managers that force such young persons ahead of their artistic growth for selfish reasons.

The managers who "star" young players prematurely care nothing for the artistic futures of such players. The managers are "showmen" with the mercantile idea. They believe that pretense with the public stands for much, and they make pretentious efforts in which the young man or the young woman that figures as a star is but an instrument. The young player is projected out of natural focus and in advance of natural growth with the idea that elaborate accessories will hide the real nature of the enterprise; and beyond this the manager knows that the young player can be handled with greater ease, and that the satisfaction of crude ambition and vanity will permit the manager to absorb the lion's share of profit.

But it is with dramatic art as it is with all other art. Reaction against the fictitious and the meretricious is inevitable. And the results of untimely "starring" upon the young player fooled to the top of his or her bent by specious and selfish management is bound to be deplorable. The young player is apt to form a false idea of his or her actual importance in the economy of the theatre, and fondly and foolishly to imagine that the hard work that others find necessary for success has by some favorable dispensation been eliminated in his or her case. To cultivate this erroneous idea is to join the hands of vanity and indolence, and the victim, instead of riding on a special wave of prosperity to the harbor of fame, sooner or later comes to artistic shipwreck.

But little different from the premature "star" is the "star" in whose preparation another method, eventually quite as fatal, is employed. This second sort of "star" is manufactured with greater care, but the trade-mark is ineradicable. A clever, persistent and indefatigable master of theatrical craft takes a man or a woman that can be taught to speak the lines of a part so as to produce certain effects, and to do certain things in keeping with the lines. As to the lines this is mere parroting, and as to the business of the lines it is mere acrobatics. But it is wonderful to witness the results that a master of this method can produce with the right material. They seemingly are so veritable that even in New York they have deceived the critical elect for the moment. Yet a man or a woman trained in this manner is no more an artist than a person that has taken a step or two on a definite road is a traveler. Take the most accomplished of the "stars" of this sort, of whom there are several, and in a round of even commonplace characters without assistance they would be as unworked clay. Such a player is like an effigy hewn from insensate stuff, and the only credit due for the performance of such a one should go to the person that fashions the raw material.

There is in all dramatic history record of but one or two persons that have succeeded notably as actors without infinite preliminary work. One of these was GARRICK, of whom it is not necessary to say that his intelligence was phenomenal, or that he would have succeeded in almost any walk of life. To realize the labor that introduced success to CHARLOTTE CUSHMAN or EDWIN FORREST, great figures in their day, would frighten many a novice from a stage career. And no great player of to-day of any nation can say that his or her eminence is the result of anything more certainly than of hard work in a multitude of parts. Sir HENRY IRVING played a thousand roles before he was recognized in London as a great actor. And no enduring fame can come to the player expediently projected or superficially trained or parroted and specially molded for a single part unless that player industriously builds anew on a basis of original intelligence, and traverses that dramatic labyrinth that enforces varied experience and breathes artistic diversity.

"CREATION."

IN a new book by ALFRED AYRES, entitled "Some Ill-Used Words," advance sheets of which THE MIRROR has been privileged to see, that orthoëpical and verbal authority, in the vigorous style for which he has become noted, handles among others one solecism of which many members of the dramatic profession are steadily guilty. Using as a text a paragraph stating that "The leading part of TIMMENDORF will be *created* by the leading comedian of the Irving Place Theatre, GUSTAV VON SEYFFERTITZ"—the paragraph evidently having been taken from a daily newspaper—Mr. AYRES says, with some acerbity:

> We have here an example of a nauseous exudation of the vanity of the player folk that occasionally gets into print. If Herr VON SEYFFERTITZ is the "creator" of TIMMENDORF, what is the author of the play of which TIMMENDORF is a part? Commonly, very little discretion is allowed these "creators" of parts. They must, as a rule, play as author and stage-manager direct. THE DRAMATIC MIRROR never uses *create* as it is used in the sentence above; it uses *originate*, which, however, is not very much better, since there is little difference in the signification of the two words. Until recently, an actor that was first to play a part was said to be the original so and so. FORREST, for example, was said to be the original JACK CADE. To express the thought absolutely, we should have to use the locution, the first to play.

MR. AYRES, in his peculiar enthusiasms, sometimes wields a sledge when a simple hammer of ordinary size would accomplish his purpose. His process differs somewhat from that of breaking a butterfly on the wheel, although his energy sometimes is out of proportion to the task he sets himself at. Something of his fame, perhaps, however, is due to his resounding method, and it may be said of him that, although he directs fierce blows at things that more moderate effort would correct, his aim never is affected by what would seem to be temper, and his score on the target of popular and professional error shows a very high percentage of bullseyes.

As Mr. AYRES, besides being a critic of acting, among other things, is an actor himself, and presumably is himself afflicted with something of that vanity the foregoing particular exudation of which he characterizes as "nauseous," this specific preface to his corrective argument would seem to be a little unkind, as well as a little on the verge of the subject kernel.

THE MIRROR, nevertheless, holds mainly with Mr. AYRES in this matter. The actor is not the "creator" of a character unless he is the author of the character. There is not at the moment at hand anything like proof as to the origin of this erroneous designation of the work of a first actor in a part. There is no doubt that it has been and often is used by actors in a spirit of vanity, just as flattering words in the terminology of any art—whether the words are properly used or not—are fondly employed by those that practice the art. Calling an actor that first appears in a part the "creator" of the part may have had its origin in the writing of some well-meaning but ignorant critic; but as to its quick adoption by the profession there can be no question. It is not only erroneous—it is absurd. An actor impersonates, or interprets, or represents, or embodies a character, but, as said before, he does not create the character unless he writes the play in which it appears.

It may be asserted, however, that while the foregoing statement is true in general application, there is something to be said in favor of the actor and his "vanity" in certain cases; for it often happens that a clever player will so improve upon or enlarge or elaborate a minor character as really to give it a new being; and there have been cases where authors in gratitude have complimented actors upon their work in thus increasing the value of characters beyond the authors' dreams of possibility. But in all essentials, in the cases of notable characters, the author is the creator; and in the greater characters of the drama—particularly those of SHAKESPEARE—this is so patent a fact that the most gifted of actors always have failed and always will fail of perfect or ideal embodiment.

THE ACTORS' ORDER CELEBRATION.

On Sunday evening the Edwin Forrest Lodge, Actors' Order of Friendship, celebrated the ninety-fifth anniversary of the birth of the great tragedian whose name it bears, in the home of the organization in Forty-seventh Street. From eight o'clock until after midnight the rooms were thronged with members and their guests, numbering upward of a hundred; and, as is the custom at all social gatherings held by the order, congeniality and informality dominated the occasion. During the evening nearly every one of the representative men present contributed to the entertainment, and altogether it was one of the pleasantest affairs of its kind in the history of the lodge.

There was an added, and, perhaps, a melancholy, interest in the event, in so much as it was the last birthday celebration that the lodge will hold in its present quarters. For seven years the house in Forty-seventh Street has been the home of the society. Many new members have been initiated there; many kindly and charitable plans have been discussed within its walls; many times have the brothers gathered there to make merry, and upon other occasions they have come together there to pay their last tribute of friendship to one of their number who has passed away. The new Colonial Theatre will soon be erected upon the property now occupied by the house, and its stage will probably cover the ground now inclosed by the four walls of the present building. The celebration on Sunday night was a fitting farewell of the lodge to its home.

President Milton Nobles, who presided, expressed in manner as well as in words the sentiment of the occasion. He was in his happiest mood, and was, indeed, an ideal presiding officer. Each speaker was introduced by him in most graceful fashion, and his own impromptu speeches were among the most entertaining of the evening. Naturally and appropriately, many anecdotes of Edwin Forrest were related by one and another of the speakers. Mr. Nobles spoke of the eminent tragedian's vast human sympathy as he had seen it displayed when playing in Mr. Forrest's support, in the closing scene of Virginius; and he also told a number of stories that proved Mr. Forrest's kindness of feeling toward young and nervous players.

The chief guest of the evening, whom every man present delighted to honor, was James Booth Roberts, the oldest American actor, and a member of Shakespeare Lodge, of Philadelphia. Mr. Roberts made a delightful, characteristic address, in which he compared the old days of the drama with the new, and at the close of the evening he recited, with marvelous force and brilliancy, two familiar poems—"Asleep at the Switch" and "The Benediction."

Maylon Pickering, president of the Philadelphia lodge, delivered, in a genial little speech, the greetings of the parent lodge to the Edwin Forrest Lodge. These two lodges constitute the entire body of the Actors' Order of Friendship.

F. F. Mackay, whose fame as a polished impromptu speaker has long been abreast of his fame as an actor, called attention to the interesting and hitherto unpublished fact that the late Colonel Richard Penn Smith, whose estate on Staten Island has been purchased for the site of the Actors' Fund Home, was in his early years a dramatist, and one of his plays was produced by Edwin Forrest, in Philadelphia. Mr. Mackay told two unfamiliar anecdotes of Mr. Forrest—one illustrative of his sense of humor, the other of his justice. "It fell to my lot," said Mr. Mackay, "to be one of two players selected to carry Mr. Forrest from center stage to the wings in the course of action of one of the plays presented by him during an engagement in Boston. My fellow bearer was not a strong man, and I, though muscular, was a stripling in appearance. Mr. Forrest had his doubts of our ability to carry him. However, on the night, I got a firm grip on the great tragedian—great physically as well as artistically—and bore him successfully off stage. When we got safely in the wings Mr. Forrest looked me up and down, with an amused smile, and exclaimed, 'By Heaven, that's what I call heavy business!'"

"During the closing years of his career," continued the speaker, "Mr. Forrest was so weak at times that to escape the exertion of going to his dressing room between scenes, he used to sit in the wings, and, when the action of the play permitted, he invited me to sit and chat with him. One evening I said to him: 'Mr. Forrest, have you heard the news from England?' 'No,' said he, 'what is it?' 'Macready,' said I, 'is dead!' 'Macready dead,' repeated Mr. Forrest thoughtfully, and then, in a voice trembling with emotion, he exclaimed: 'By God, sir, he was the greatest actor of them all!'"

Louis Aldrich, in response to enthusiastic calls, mounted the platform and delivered a characteristic speech about the work of the Actors' Fund. Carl Ahrendt spoke feelingly of several of the stage celebrities of the past whom he had known, and Eben Plympton recited "Bohemia" in his usual magnetic fashion.

Dr. Hartley, of the *Clipper*, made a very delightful speech, in which he told the players present of the pleasure that it gives the honest critic to praise, and of the pain it causes him to blame. He also spoke of the existing copyright laws and urged that no stone be left unturned in the work of improving them.

Charles Barnard talked impressively and entertainingly of the efforts of the Dramatists' Club to have laws passed to protect dramatic authors, and he reminded the players that they as well as the authors would profit by these laws, since by stopping play piracy much unprincipled and irresponsible management is also stopped.

Charles Henry Meltzer spoke earnestly in behalf of the plays of Hauptmann and the other authors of the modern German school. These plays, he phophesied, will some day find more favor on the American stage than they do at the present time.

During the evening songs were sung and recitations given by Jack Lester, Bertram Godfrey, Augustus P. Thomas, Victor Moore, George Martin, and Frank P. Banta.

Among those present beside those already mentioned were Frank Oakes Rose, Bernard Reinold, George D. Macintyre, William Courtleigh, Edward Edgett, Horace Lewis, Hudson Liston, Wright Huntington, J. J. Spies, George Lask, Colonel T. Allston Brown, George Barr, Brigham Royce, Mortimer Snow, Joseph Webster, Robert T. Haines, Charles Klein, Charles Dickson, Henry Simon, and Eugene Sanger.

M. DESCHAMPS' LECTURES.

Gaston Deschamps, literary critic of the Paris *Temps*, ended his series of lectures at Sanders' Theatre, Cambridge, Mass., last week. On March 6 he spoke on "The Heroic Drama," that had its beginning, M. Deschamps said, in the songs of the wandering troubadours of the middle ages, wherein the prowess of some knight was sung. For the present day renewal of idealism in the drama the lecturer gave most credit to Francois Coppée and Henri de Bornier. He described in detail Coppée's For the Crown and De Bornier's The Daughter of Roland. In conclusion he paid tribute to Rostand's genius, but declared him too well known to need comment.

The last lecture, on March 8, dealt with "The Future of the French Drama." In it M. Deschamps described the drama's evolution, and its inclination to accuracy in its picturing of life. He predicted that, with a continuance of realism, as well as a return to the heroic, it would become a leading factor in social progress.

M. Deschamps will lecture in this city, before Columbia University, this week.

MUSIC NOTES.

The Marquis de Souza has abandoned his concert tour of this country, that did not meet with pecuniary success owing to bad management, the Marquis declares.

Josef Hofmann made his American reappearance in a recital at Carnegie Hall March 5.

The fourth of the People's Symphony Concerts, Franz X. Arens, conductor, will be given at Cooper Union Hall March 15. Mackenzie Gordon, tenor, will be the soloist.

The seventh public rehearsal of the Philharmonic Society took place at Carnegie Hall March 8. Hugo Becker, 'cellist, was the soloist.

David Bispham gave a song recital at Carnegie Hall March 8.

The New York Boy Symphony Orchestra gave an enjoyable concert at the Herald Square Sunday night. The soloists were Maude Courtney, Madame Selma, Addington Brooke, and Francis Sabbatino.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of* THE MIRROR *will be forwarded.*]

L. J. E., New York: 1. Hogan of the Hansom, played in vaudeville by Walter Leroy and Florence Clayton, was written by George M. Cohan.

R. A. C., New York city: None of the plays written by George H. Broadhurst have been published in book form.

H. L., Philadelphia: 1. THE MIRROR knows of no company playing The Banker's Ruin. 2 and 3. Your meaning is not clear in these questions.

D. AND H., Petrolea, Ont.: The addresses you ask are T. H. Winnett, 1402 Broadway; Broadhurst Brothers, 1441 Broadway; A. Q. Scammon, Thirty-eighth Street and Broadway, New York city.

GRANT FOREMAN, Chambersburg, Pa.: Write to Richardson and Foos, the Empire Job Print, or the A. S. Seer Print, whose addresses appear in the advertising columns of THE MIRROR.

K. Q., Newark, N. J.: 1. Richard Mansfield was born in Heligoland. 2. Sol Smith Russell played two roles in The Hidden Hand, his first legitimate engagement. 3. Una Abell made her debut with Madame Ehen in Josephine.

READER, Rock Island, Ill.: 1. Copyrights for England and the British colonies must be entered at Stationers' Hall, London. 2. The market price of music in England is relatively the same as in this country.

H. L.: The Columbia Theatre, San Francisco, was opened as such May 13, 1895, with the Frawley company in Sweet Lavender. The last two attractions that played the house under its former name, Stockwell's Theatre, were Cad, the Tomboy, and the J. K. Emmet company.

J. M. TAYLOR, New York city: 1. Darwin Rudd appeared with John Drew in The Liars season of 1898-'99. 2. Mildred Holland is playing Aria in The Power Behind the Throne. 3. Ralph Kellerd is not a member of Viola Allen's company. 4. The "g" in Anglin' is hard.

B. B., New York city: 1. Annie Russell played Sue in Dangerfield '95 in London in 1898. 2. The original cast of Esmeralda, produced at the Madison Square Theatre, New York, Oct. 18, 1891, was: Elbert Rogers, Leslie Allen; Lydia Arm, Kate Denin Wilson; Esmeralda, Annie Russell; Dave Hardy, Eben Plympton; Estabrook, Thomas Whiffen; Jack Desmond, E. A. McIntosh; Nora Desmond, Agnes Booth; Kate Desmond, May Gallagher; Marquis de Montesain, Davenport Bebus; George Drew, Edwin Knowles; Sophie, Clara Hyatt. 3. It was shortly before the production of Esmeralda that Miss Russell made her trip to the West Indies.

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WHEN BUCKINGHAM MET THE QUEEN. By F. S. Heffernan.

THE PLAYERS' CHRONOLOGY.

March.

11. William Davidge, Jr., born, Manchester, England, 1847.
    Debut of Gertrude Argyle, Washington, 1861.
    Samuel Cowell died, Blantford, England, 1864.
12. Actors' Fund of America founded, 1882.
    The Iron Chest produced, Drury Lane, London, 1796.
    Debut of Mary Devlin, Troy, N. Y., 1854.
    Mrs. D. P. Bowers born, Stamford, Conn., 1830.
    Last appearance of Edmund Kean, Drury Lane, London, 1833.
13. Thomas Betterton died, London, 1710.
    J. K. Emmet born, St. Louis, 1841.
    Debut as an actress of Marietta Ravel, Pittsburg, 1865.
14. John T. Ford died, Baltimore, 1894.
15. M. Jullien died, Paris, 1860.
    Harvey Leach died, 1847.
    James H. Hackett born, New York, 1800.
16. William Pelby born, Boston, 1796.
    Debut of Maggie Dayley, San Francisco, 1864.
17. Debut of Cecile Rush, Philadelphia, 1856.
    Thomas a'Becket born, Chatham, England, 1808.
    Rosalie Pelby born, Kinderhook, N. Y., 1793.
18. Debut of Marie Duret, Philadelphia, 1850.
    Morris Barnett died, Montreal, 1856.
19. Augustus A. Adams died, Cincinnati, 1851.
    Debut of Rosa Rand, Sacramento, 1868.

THE USHER.

The noisy and assertive method of the patent medicine quack finds a parable in some of our theatre advertisements. Charles Frohman is the vulgarest of the offenders in this line, which is a relic, perhaps, of his apprenticeship as a negro minstrel boomer.

Not long ago his announcements characterized one of his plays as "bully;" later he proclaimed another a "ripping success," and now he placards To Have and to Hold as a "whooping success." On Sunday he resorted once more to the asinine device of a personal indorsement of the same play, which ran thus:

CHARLES FROHMAN SAYS:

"I have rarely witnessed a performance that gave such great satisfaction, with its human love story, its enormous production, its beautiful stage pictures, its great performance and its delightful sentiment woven around the early history of our country; nor an audience that received with such delight its unexpected situations and its great effects."

It may be true that the manager saw his own production with satisfaction and delight, but why does he place himself on a pedestal of grotesque personal exploitation at 50 cents a line, unless it be that he is suffering from expensive delusions of self importance?

Nobody cares a fig what Charles Frohman's opinions are of his own productions. As a matter of fact, judging from their general tenor, they would be better unknown and unpublished. Presumably he indorses whatever he puts on the stage, and his assumption of chortling glee at results is a ridiculous exhibition of one of the most conspicuous and least praiseworthy characteristics of the inflated little man.

●

A well-known Western journalist writes: "Why can the cream of the vaudeville profession not only 'get together,' but also put up a successful fight for their rights; while the 'legitimate' actors are pusillanimous cravens, personally chafing under the thralldom of their virtual enslavement while they publicly glory in their chains as if these were badges of honor and evidences of superiority? Why do they give themselves airs because they are an unorganized mob and not a 'labor union?'"

The vaudeville profession have accepted leaders who are stanch and true, and the rank and file have followed them faithfully. Although more than a thousand of them have been involved in the battle there have been virtually no deserters or traitors, and although their task, for obvious reasons, was more formidable than that which confronted and still confronts the dramatic stars they were not daunted.

The inquiries formulated by the journalist whose letter I have quoted can be answered best, I think, by such experts as Richard Mansfield, Francis Wilson, N. C. Goodwin, William Gillette, Joseph Jefferson, William H. Crane, and other prominent stars.

●

Mr. Pach writes in reference to my observations last week regarding a photographer who is reported to carry on as a side issue the business of making audiences for theatres that need them. Mr. Pach says:

"Years ago I used to send out a good many bunches of tickets as a personal favor to certain managers. This was for their benefit, not mine. I sent them out to my friends and my friends' friends, and if I had now what I spent on messengers and car fares I should have a nice little sum to invest. There never was a time when this matter was not a source of expense to me, and there is no truth in the statement that any person or persons paid me.

"You will readily understand how in my business one can have a large list of personal friends to whom the receipt of a pair of seats when a play has 'fallen down' is very acceptable, and they are used as a matter of course. I have seen the time when this matter has been a positive nuisance, but rather than displease the manager I undertook to do as he asked and kept up appearances. The return to me was in the business that accrued to my firm from both sides, and as I look back at it now it was not worth the candle and I would not do it again."

●

Sarah Bernhardt's alligator hunt in New Orleans must have been as exciting as a chase of the Wagnerian "big worm" at the Metropolitan would be.

Madame Sarah was faultlessly dressed in hunting costume. A Lake Ponchartrain fisherman had taken the precaution to locate the abode of a large 'gator beforehand. He lured the reptile from his hole, slipped a noose over his head, tied his legs, and the captive was then taken to New Orleans as a trophy of Madame Sarah's skill. It appears that her part in the thrilling event was to hold the end of the rope.

The alligator will no doubt be taken to France after having been subjected to the treatment of a taxidermist, and Parisians will gaze with awe and wonder upon this evidence of Bernhardt's prowess.

●

The development of Seattle is one of the wonders of the Northwest. A manager who played there recently says: "Seattle is undoubtedly the best theatrical city in that part of the country, although its population is but 80,000. The place is growing with remarkable rapidity and it is destined to become before many years the most important city on the Pacific Coast."

●

Louis Francis Brown, who is in New York managing the Burton Holmes lectures, which are a strong Lenten attraction, has also formed a directorial connection with the Studebaker Theatre in Chicago. The Studebaker is one of the most beautiful, as it is also one of the most dignified, structures devoted to music and drama in this country. Its surroundings in the Fine Arts Building provide an altogether unique atmosphere. Such an institution in New York would make an ideal home for an endowed or national theatre.

●

The Children's Theatre that has been established at the Carnegie Lyceum is an assured success and it bids fair to be a permanent institution. Performances are given only on Saturday afternoons now, but they are largely attended. The Forest Ring has met with special favor, and Mr. Sargent is deluged, I am told, with manuscripts of plays written for juvenile spectators.

This new development in local theatricals is well worth study by authors and actors. It is likely to spread to other cities in the course of time.

Plays for children are not a new thing. Many have been written by French dramatists and produced in Paris, but the idea of a permanent children's theatre is wholly new.

●

The *Herald* answers, with its oft repeated explanation of its view of the relation of the press toward public amusements the complaint of a correspondent that its reviews of opera nights contain full accounts of the social gathering in the auditorium and give a description of the costumes displayed, but provide little technical criticism of the opera itself. And then it goes on to say:

Let us say Madame Melba is on the stage singing Faust very charmingly, and Madame X is in her box in a new costume that is very beautiful. When the *Herald* says that Madame Melba was in fine voice and was a delightful Marguerite does not that really tell all that is to be told of the diva's famous and familiar role? Is there any necessity of indulging in pedantic talk about crescendos and diminuendos and allegro vivaces and mezzo-voces, and all the other fol de rol stock phrases of would-be learned critics? But Madame X's costume is quite a novel affair, something as lovely in its way as the music, but wholly new and unfamiliar, and hence a description of this latest creation of the dressmaker's art is interesting. After all, is not an opera more of a society than a musical event, patronized as a tribute to fashion rather than as a school of music, where the earnest student is lonely and the men and women of society touch elbows with hundreds of their set?

This editorial explanation requires no comment. It speaks for itself. But it is a superfluous explanation so far as readers of the *Herald* are concerned, although it accentuates the singular attitude which that paper assumes toward music and the drama.

An item of news about some trifling managerial move of a Syndicate speculator is worth a lot of space in the *Herald* and a "scare head," precisely as Madame X.'s gown is more important than the interpretation of the opera.

Is it strange that artists and intelligent persons among the public have ceased to expect guidance or information in musical and theatrical matters from some of our daily newspapers?

INDIAN ACTORS AT THE GARDEN.

A company of Ojibway Indians presented, at the Sportsmen's Show in Madison Square Garden last wek, L. O. Armstrong's dramatic arrangement of Henry Wadsworth Longfellow's poem, "Hiawatha," under title of Hiawatha or Nanabozho. The eastern end of the Garden was transformed into an immense stage that showed, apparently, the rising ground on either side of a river and in centre a knoll with an Indian camp. A beautiful drop pictured a valley in splendid perspective, and a pool of real water with real canoes represented the river. The Indians, who had acted the play before in Canada, gave it in their own tongue, but librettos were distributed and the story was easily followed. The performance was unique and most picturesque. The players made no effort to be stagy, but went through their work in a spirit of much sincerity and with perfect realism. The chief incidents of the poem story were shown practically all in pantomime, for, owing to the great size of the Garden, their voices could seldom be heard. Yet it was all easy to understand and all highly effective. The cast was as follows: Hiawatha, Kah Ge Qua We Ne Ne; Minnehaha, Wabeno; Pau Puk Keewis, Kabibonoka, Chibiabos, Modjekeewis; Kwasind, Shawondasse; Iagoo, Wabun; Nokomis, Wa Be Quok Ko Se. The attendance at the show was enormous.

STODDART TO STAR.

Next season John B. Stoddart, the veteran actor, will appear in New York as the star of Kirke La Shelle's production of Beside the Bonnie Brier Bush. He will play the role of Lochtian Campbell, and according to his present intentions he will bid farewell to the stage in that character. The dramatization of Ian MacLaren's novel, originally made by James MacArthur, was rewritten some time ago by Augustus Thomas. Mr. La Shelle has already engaged Reuben Fax and John J. Jennings for the supporting company, and has signed contracts with Oscar Hammerstein whereby the play will begin a run at the Theatre Republic on Sept. 23.

THE STANHOPE-WHEATCROFT MATINEE.

On Thursday afternoon, at the Madison Square Theatre, the pupils of the Stanhope-Wheatcroft Dramatic School appeared publicly for the second time this season. The audience was very large and it included a number of persons well known in the dramatic and literary professions. All of the students who appeared have been under instruction in the school only since the beginning of the Autumn term, and it must be said at once that nearly all of them showed considerable and striking improvement over their work in the first matinee of the year.

The programme consisted of four one-act plays, of which the first to be presented was Withered Leaves, by Fred W. Broughton. Withered Leaves, considered either as a drama or as a piece of literature for reading purposes, is utterly worthless, although it has been acted time and again by reputable companies here and abroad. It proved useful, in the performance, only to accentuate, by contrast, the merits of the other plays in the bill. The story concerns an impossible young man, who has quarreled with his impossible father, and the impossible young wife of the old man, who, by strategy, brings the father and son together again. Meanwhile a pair of dismal lovers, separated by an impossible villain, work around to the inevitable reconciliation in a highly improbable fashion. The plot is entirely too weak to bear the load of bad dialogue, crude construction and hopeless bathos that is heaped upon it, and it offered the students but little opportunity to display whatsoever talents they may be possessed of. The cast was as follows:

Sir Convers Conyers	Mr. Lindsey
Tom Convers	Robert G. Stowe
Arthur Middleton	Edward V. Hartford
Cecil Vane	Frank Cheney
Lady Convers	Evelyn Ashley
May Rivers	Ardene Atherton

Robert G. Stowe, as Tom Convers, by dint of heroic exertions, managed to lend to his role some semblance of naturalness and genial spirit. Edward V. Hartford, in the part of Arthur Middleton, proved himself to be the possessor of a good voice and considerable dramatic temperament. The others in the cast were quite submerged by the silliness of their several roles.

The second play, Hallow-e'en and Candle-light, by Pauline Phelps and Marion Short, came like a hardy flower of early Spring after the rustling of the withered leaves was over with. It is a short, compact, stirring little drama of the Revolutionary period. The scene is a handsomely furnished room in the house of Rufus Endicott, a Boston Tory. As the curtain rises the outside door is burst open, and Boyd Warren, a patriot soldier, who is being pursued by the British soldiers, rushes in. He secretes himself behind a great clock beside the fireplace. Persis, the young daughter of Endicott, comes down the stair with a lighted candle to practice, at midnight, the mysterious rites of Hallow-e'en. Boyd, who before the war was her sweetheart, comes from his hiding place, and Persis, seeing now in him only an enemy to England, makes him prisoner at the point of her father's rifle. While Endicott goes to the guard-house for assistance, Persis is made to realize the nobility of Boyd, and as the British soldiers, with Endicott leading them, shout for admittance at the front door, Persis and Boyd escape together through a side passage.

The cast was as follows:

Boyd Warren	C. Wilfred Chagnon
Rufus Endicott	James Musgrove
Jason	Willard McKegney
Persis	Laura Lemmers

C. Wilfred Chagnon acted the role of the colonial soldier with energy and a certain authority not often found in the work of students. Laura Lemmers was attractive and sincere as Persis, and James Musgrove was an excellent Endicott.

Jerome K. Jerome's old and much admired little play, Barbara, was next presented, and in every respect the performance of it was far better than of any of the other plays of the afternoon. It was beautifully staged and every role was in capable hands. Charity G. Finney, as Barbara, displayed admirable and well-trained talents. She was sympathetic, true in her expression of the various emotions, and graceful as might be. Don D. Orr played Cecil in an earnest, manly fashion that was very attractive. Hartwell Sleigh brought out cleverly the quaint and humorous characteristics of old Finnicum, and Maude Wycherley was a bright, girlish Lillie.

Don't Send Your Wife to Camberwell, by J. Sterling Coyne, the final play of the matinee, was acted by the following cast:

Mr. Honeybun	Harry Maxwell
Mr. Crank	Don D. Orr
Mrs. Honeybun	Vivian Blackburn
Mrs. Crank	Marie de Guerin Randall
Mrs. Jewell	Grace Washington

The boisterous farce, which is yet entertaining because of its brisk action and comical situations, was very well played indeed by the students. Harry Maxwell and Don D. Orr were well cast in the two male roles, Vivian Blackburn was a graceful and very effective Mrs. Honeybun, and Marie de Guerin Randall and Grace Washington gave very creditable impersonations of the other two characters. The last Stanhope-Wheatcroft matinee of the season will be given at the Madison Square Theatre on April 18.

DANIEL R. RYAN.

The portrait on the first page of THE MIRROR this week is that of Daniel R. Ryan, one of the best known repertoire stars. For several seasons Mr. Ryan has toured at the head of his own company, and throughout the East and Middle West he enjoys an immense popularity. His repertoire includes standard dramas, romantic plays and comedy, and his versatility and knowledge of acting enable him to shine alike in all his roles. Mr. Ryan is thirty-two years of age, and has been on the stage seven years. He has a liking for the better class of drama, and is averse to the present popular-price custom of playing twice a day. He has made a success of the better class of repertoire drama at popular prices, and the managers in whose theatres he plays invariably compliment him on the character of his company and repertoire, return dates being requested frequently. Mr. Ryan has made hits as D'Artagnan, in The Musketeers; Ingomar, and O'Brien, the contractor—three broadly differing roles.

THE NEXT LAMBS GAMBOL.

The Lambs will have a gambol at their clubhouse March 17. The Senate scene from Julius Cæsar will be acted by N. C. Goodwin as Marc Antony, Wilton Lackaye as Brutus, Robert Edeson as Cæsar, and Frank Worthing as Cassius. The King and the Footpad, a skit by Augustus Thomas, and a travesty on Under Two Flags, by W. H. Post, also will be given.

ANOTHER PLAY FOR MANSFIELD.

Mrs. H. C. De Mille and Harriet Ford have been at work during the Winter on a new play for Richard Mansfield, founded on the life of Rembrandt. Last Summer these authors sojourned in Holland in order to study the history and atmosphere of their subject.

SAID TO THE MIRROR.

Walter Collier: "Kindly deny the statement that Otis Skinner's season closed March 2. Mr. Skinner is booked up to the last week in April."

Jules Murry: "Will you please state that Lewis Morrison has not gone to Honolulu with the Belasco and Thall company, but that he sailed for Honolulu March 6 under my management, to play Richelieu, Shylock, Yorick, and Hamlet, supported by the Belasco and Thall company?"

Melbitta Bishopric: "Please correct a statement that Ada Rehan played Olive de Carteret in Sporting Life after the middle of November. I have played the part since then."

Emma Sammis: "THE MIRROR is indispensable to the professional. My first advertisement in it resulted in four of the best offers of my career. I am compelled to give up the idea of going on the road, however, the rest of the season, as I leave for Berlin, Germany, April 1, to be gone two months."

PERSONAL.

Photo by Baker Art Gallery, Columbus, Ohio.

Bonelli.—William Bonelli has been starring for the past thirty weeks in An American Gentleman, an original play written by himself. Mr. Bonelli will continue to play An American Gentleman next season until the holidays, when he will be seen in an elaborate new production.

Aronson.—Manager Rudolph Aronson is slowly convalescing from his recent severe illness and has gone South to recuperate.

Savage.—Henry W. Savage returned from a short trip to Florida last week and has set about making arrangements for a new English opera company for next season.

Bernhardt.—Sarah Bernhardt went duck shooting while at New Orleans last week, and is said to have proved a crack shot.

Herne.—Crystal Herne, daughter of James A. Herne, will next season play Glory Quayle in The Christian company, in which Edward J. Morgan is to be featured.

Hawtrey.—Charles Hawtrey will begin his American tour at the Garrick Theatre Oct. 7, presenting A Message from Mars.

Hall.—W. T. ("Bill") Hall, the MIRROR's correspondent at Chicago, is due in New York on March 16 for a brief visit.

Arthur.—Paul Arthur has bought the English rights to In the Palace of the King.

Gross.—William B. Gross has in press a volume of epigrams illustrated by E. J. Meeker. It will soon be published by the Nyvall Press, New York. Mr. Gross is as well known among writers as he is in his vocation as theatrical manager.

Herne.—James A. Herne has closed his tour in Sag Harbor temporarily, throat trouble compelling him to take a rest. He is at his home in this city, and hopes to reopen next Monday at Chicago.

Williamson.—J. C. Williamson, the Australian manager and former American actor, has arrived in this country, and will be in New York this week.

Mills-Thorpe.—Frank Mills has been out of Mrs. Pat Campbell's support in The Notorious Mrs. Ebbsmith, owing to illness, and Courtenay Thorpe has replaced him.

Moretta.—Eileen Moretta is the author of the one-act play, entitled Tennessee, that was produced with considerable success by the students of the American Academy of Dramatic Arts at the Empire Theatre last Tuesday. Through an error the play was attributed, in the programmes, to M. Quad.

De Reszke.—Edouard de Reszke is seriously ill with the grip at the Gilsey House.

Greene.—Clay M. Greene has written a Passion play, entitled Nazareth, that will be presented at the Jesuit College, at Santa Clara, Cal.

Saunders.—Lucille Saunders has been specially engaged by Henry W. Savage for her original role of Madame Montbazon in The Wedding Day, revived at the Studebaker Theatre, Chicago, by the Castle Square Opera company.

Harned.—Virginia Harned is to give a special matinee of Camille at Daly's during the week of April 15.

Hackett.—James K. Hackett may tour Australia in the Summer of 1902, a proposal to that effect having been made to him by J. C. Williamson.

Walsh.—Blanche Walsh will produce next season a dramatization of S. R. Crockett's "Joan of the Sword Hand."

Sanderson.—Sybil Sanderson is giving a series of concerts at Budapest, after which she will sing at the Wintergarten, Berlin, and then return to Paris.

Bates.—Marie Bates will be a leading member of the company supporting David Warfield in The Only Levi next season.

Bateman.—Victory Bateman has been engaged to star in East Lynne, supported by Ada Gray's company, Miss Gray's illness preventing her return to the stage.

Dalton.—Charles Dalton is to star in the dramatization of "A Dash for a Throne" next season.

Bingham.—Amelia Bingham and her company will occupy the Bijou Theatre from Jan. 1 to June 1, 1902.

Stoddard.—John B. Stoddard, who is suffering from [illegible] has been taken to a sanitarium [illegible]

CURRENT AMUSEMENTS.

Week Ending March 16.

Manhattan Borough.

MES THEATRES (Third Ave. and 142d St.), Thomas E. Shea in The Voice of Nature.

OLYMPIA (2:30 Third Ave., nr. 129th St.), May Howard's Burlesquers.

HARLEM OPERA HOUSE (200-211 West 125th St.), Charles Davis in Way Down East—8 plus 1 to 4 Cities.

HURTIG AND SEAMON'S (200-211 West 125th St.), Vaudeville.

THEO. TOKE'S (125th St., nr. Lexington Ave.), Continuous Vaudeville, 2:00 to 10:45 p. m.

CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.

FRED TOKE'S PALACE (58th St., bet. Lexington and Third Aves.), Continuous Vaudeville 2:00 to 10:45 p. m.

CARNEGIE HALL (Seventh Ave. and 57th St.), Second Josef Hofmann Concert—Mon., Att., March 11.

COLONIAL (1564 Broadway and 164-170 West 47th St.), Now building.

NEW YORK (Broadway and 45th St.), The Giddy Throng—12th Week—93 to 100 Times.

CRITERION (Broadway and 44th St.), Julia Marlowe in When Knighthood Was in Flower—9th Week—59 to 65 Times.

BERKELEY LYCEUM (23 West 44th St.), Closed.

VICTORIA (Seventh Ave. and 42d St.), My Lady—5th Week—31 to 37 Times.

REPUBLIC (207-211 West 42d St., adjoining The Victoria), Viola Allen in In the Palace of the King—11th Week—84 to 91 Times.

AMERICAN (Eighth Ave., 42d and 41st Sts.), Henry Greenwall Stock in The Banker's Daughter.

MURRAY HILL (Lexington Ave. and 41st St.), Henry V. Donnelly Stock in An American Citizen.

BROADWAY (Broadway and 41st St.), Closed Sat. Eve., Feb. 23.

MENDELSSOHN HALL (113 West 40th St.).

EMPIRE (Broadway and 40th St.), Mrs. Dane's Defence—11th Week—84 to 91 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Grand Opera in Italian, French and German—Repertoire 13th Week, Les Huguenots (Italian), Das Rheingold (German), Tristan and Isolde (German), Die Walkure (German), L'Africaine (French), La Tosca (Italian), La Traviata (Italian).

CASINO (Broadway and 39th St.), Florodora—18th Week—132 to 139 Times.

KNICKERBOCKER (Broadway and 38th St.), To Have and to Hold—2d Week—9 to 16 Times.

HERALD SQUARE (Broadway and 35th St.), The Girl from Up There—10th Week—73 to 80 Times.

GARRICK (35th St., East of Sixth Ave.), Captain Jinks of the Horse Marines—6th Week—43 to 50 Times.

KOSTER AND BIAL'S (145-149 West 34th St.), Vaudeville.

SAVOY (112 West 34th St.), The Four Cohans in The Governor's Son—3d Week—17 to 24 Times.

MANHATTAN (1285-1287 Broadway), Lovers' Lane—6th Week—40 to 47 Times.

THIRD AVENUE (Third Avenue and 31st St.).

BIJOU (1239 Broadway), Amelia Bingham in The Climbers—9th Week—66 to 73 Times.

WALLACK'S (Broadway and 30th St.), Louis Mann and Clara Lipman in All on Account of Eliza—Revival—3d Week—17 to 24 Times.

DALY'S (Broadway and 30th St.), James T. Powers in San Toy—65 plus Revival—2d Week—9 to 16 Times.

WEBER AND FIELDS' (Broadway and 29th St.), Fiddle-De-Dee—28th Week—215 to 222 Times, and Travesties on A Royal Family and The Gay Lord Quex—13th Week—94 to 101 Times.

COMEDY (Broadway and 29th St.), Closed Sat. Eve., Dec. 29.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville—12.30 to 10.45 p. m., also Madame Butterfly—4th Week—37 to 48 Times.

GARDEN (Madison Ave. and 27th St.), Under Two Flags—6th Week—41 to 48 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.), Sportsmen's Show.

MINER'S (312-314 Eighth Ave.), The American Beauties.

MADISON SQUARE (24th St., nr. Broadway), William Collier in On the Quiet—5th Week—35 to 42 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), The Lash of a Whip—3d Week—17 to 24 Times.

EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Continuous Vaudeville—12.30 to 10.45 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Effie Ellsler in Barbara Freitchie.

IRVING PLACE (Southwest cor. 15th St.), German Tragedy, Comedy and Opera.

FOURTEENTH STREET (14th St., near Sixth Ave.), Chauncey Olcott in Garrett O'Magh—10th Week—74 to 81 Times.

KEITH'S (East 14th St., nr. Broadway), Continuous Vaudeville—12:00 to 11.00 p. m.

ACADEMY (Irving Place and 14th St.), Uncle Tom's Cabin—2d Week—9 to 16 Times.

TONY PASTOR'S (143-147 14th St.), Continuous Vaudeville—12.30 to 11.00 p. m.

DEWEY (126-132 East 14th St.), A Wise Guy—8 plus 8 plus 1 to 12 Times.

STAR (Broadway and 13th St.), Terry McGovern in The Bowery After Dark.

GERMANIA (147 East 8th St.), Adolf Philipp in Der Millionen Schwab—12th Week—78 to 84 Times.

LONDON (235-237 Bowery), The Vagabonds.

PEOPLE'S (190-203 Bowery), The Hebrew Drama.

MINER'S (163-167 Bowery), The Rentz-Santley Company.

THALIA (46-48 Bowery), The Hebrew Drama.

WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.).

PARK (383 Fulton St.), E. S. Spooner Stock in Trilby—5th Week of Season.

HYDE AND BEHMAN'S (340-352 Adams St.), Vaudeville every afternoon and evening.

NOVELTY (Bridge Ave. and South 4th St.), The Katzenjammer Kids.

GRAND OPERA HOUSE (Elm Pla., nr. Fulton St.), Kellar, the Magician.

PAYTON (Lee Ave., opposite Taylor St.), Corse Payton Stock in Camille.

UNIQUE (194-196 Grand St.), The Merry Maidens.

LYCEUM (Montrose Ave. and Leonard St.), The Heart of the Klondyke.

CRITERION (Fulton St., opposite Grand Ave.), Frank E. Baker Stock in A Celebrated Case—12th Week of Season.

AMPHION (437-441 Bedford Ave.), Arizona.

STAR (391-397 Jay St., nr. Fulton St.), Sam T. Jack's Own Burlesquers.

EMPIRE (561-567 South 6th St.), The French Beauties.

COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat. Eve., March 9.

GAYETY (Broadway and Middleton St.), Shore Acres.

BIJOU (Smith and Livingston Sts.), Reaping the Whirlwind.

MONTAUK (585-587 Fulton St.), John Drew in Richard Carvel—1st Week.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.) Vaudeville every afternoon and evening.

ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), Vaudeville every afternoon and evening.

AT THE THEATRES.

Irving Place—Repertoire.

Last week was a very interesting week for the patrons of the Irving Place Theatre and a busy one indeed for the members of Heinrich Conried's stock company. On Monday night, March 4, Uriel Acosta was revived. Tuesday night, which was Otto Ottbert's benefit night, brought the initial performance of Der Hochzeitstag, preceded by a curtain-raiser entitled Die Sittliche Forderung. On Wednesday night, while one division of the company appeared at New Haven in Minna von Barnhelm, the other members of the organization presented Gespenster at the home theatre here. The rest of the week was devoted to repetitions of the bills of Tuesday and Wednesday.

Otto Ottbert's popularity was proved by the large audience that witnessed his benefit performance and showered him with applause. The curtain-raiser, Die Sittliche Forderung (The Moral Demand), is a one-act comedy by Otto Erich Hartleben. It was acted by the following cast:

Rita Revera	Hedwig Lange
Friedrich Stierwald	Otto Ottbert
Bertha	Yona Grahn

The play, though well written, was without sufficient action to make it pleasing dramatically. The simple little story is of a tradesman, of conservative ideas, who strives to induce his former sweetheart, who has become a famous music hall singer, to become his wife and return to the dull village that was her home and is still his. Despite its shortcomings the play served to display the excellent dramatic accomplishments of Mr. Ottbert and Miss Lange, and both were made to respond to several curtain calls by the admiring auditors.

Der Hochzeitstag (The Wedding Day), a farce in four acts by Wilhelm Walters and Konigsbrun Schaup, was then presented by the following cast:

Dr. Hans Schmidt	Otto Ottbert
Marie	Marie Reichardt
Dr. Hans Klemm	Vladimir Schamberg
Melanie	Ada Merito
Fritz von Rauendorff	Adolf Zimmermann
Mutter	Heinrich Habrich
Hermann	Adele Sauer
Zierbalg	Gustav von Seyffertitz
Else Mechels	Maria Eisenbut
Frau Schmaltz	J. Claussen Koch
Von Meinhold	Adolf Teleky
Becker	Eugen Hohenwarth
Erster	Jacques Larian
Zweiter	Emil Sievert
Dritter	Carl Frischer
Anna	Anna Sander

The play proved to be very amusing, some of its incidents and complications are original, and, as is nearly always the case with German-made plays, however light, the construction was admirable. The chief character is Hans Schmidt, a happily married lawyer, who practices very successfully in the divorce courts. So interested is he in his profession that, although he is madly in love with his wife, he entirely forgets that the day in which the action of the play takes place is the anniversary of his wedding. The wife is naturally indignant, and a quarrel results. In the excitement of the quarrel it suddenly occurs to Schmidt that conditions in his household are exactly like the conditions that exist between a husband and wife for whom he is seeking a divorce. Suspicion of his wife at once springs up in his brain. He accuses his assistant of having stolen the affections of his wife. The wife leaves the house in a storm of virtuous indignation. The assistant challenges the lawyer to fight a duel. These complications are worked up to a capital climax, and at last a very simple explanation brings about a reconciliation and a happy ending.

In a farce of this sort the Irving Place company is always well-nigh above reproach, and the performance of Tuesday night might scarcely be improved upon. Otto Ottbert, naturally, won the lion's share of applause, and his impersonation of Schmidt fully merited it. Vladimir Schamberg was unusually successful in his impersonation of Dr. Klemm, the lawyer's friend; Gustav von Seyffertitz gave a very comic portrayal of the character of Zierbalg, and Adolph Zimmermann as Fritz von Rauendorff, the falsely-accused assistant, was altogether satisfactory. Marie Reichardt impersonated Marie, the wife, in delightful fashion, and Ada Merito played Melanie, a divorce-seeker, with spirit and artistic finish. The other roles were all capably played.

On Wednesday night Gespenster, the German translation of Henrik Ibsen's sombre drama, Ghosts, was presented. Played in any tongue, and by almost any sort of players, the melancholy power of this great play holds the interest of an audience relentlessly from its beginning to its closing scene. The German version of the play is, of course, absolutely true to the original in its literary and dramatic qualities. Not one single heartrending note in its anthem of dread has been sacrificed. The terror of it was as patent in the Irving Place Theatre last week as it was when the play was presented in English at Carnegie Lyceum. But in the presentation the work of the German players, capable as they are, fell short of that of the English-speaking company, headed by John Blair, that was seen in the play during the Kester Eustis course of modern plays. Mr. Blair's impersonation of Oswald, and Mary Shaw's performance in the character of Mrs. Alving, will probably stand unequaled on the local stage for many a day. The German company gave a careful, artistic and well balanced performance; but, strangely enough, considering the morbid tendency of the German temperament, the players did not sound the depths of the drama as did the American actors. Adolf Zimmermann, as Oswald, acted his role in a somewhat superficial manner through every scene. He was at times dramatically impressive, but very rarely was he intellectually impressive. Meta Blinger, as Frau Alving, presented quite a different character from that shown by Miss Shaw. It was admirable in many respects, but, like Mr. Zimmermann, the actress passed heedlessly over some of the very important notes of the play. Ada Merito, on the other hand, gave to her role of Regine its full value. Heinrich Habrich was a satisfactory Pastor Manders, and Adolf Teleky was excellent as Engstrand. The play was mounted more handsomely than it had ever been before in this city.

Metropolis—The Voice of Nature.

Play in four acts. Produced March 11.

Vladimir Tolstoi	Thomas E. Shea
Count Andrew Modjeska	Henry Testa
Baron Tosen Moskamoff	James J. Cassidy
Gregory Borski	J. Irving Southard
Karlo Orloff	William J. Comes
Duke Alexis	John E. Gilbert
Minister of Police	John R. Pauly
Duchess Alexis	Josephine Morse
Madame Alexis	Charlotte Burkett
Madame Kramolin	Emma S. Southard
Werra	Bessie E. Beardsley

Thomas E. Shea opened a week's engagement at the Metropolis Theatre last evening before a large audience. He presented for the first time here The Voice of Nature, in which he has been successful on the road.

The play is an exciting drama of Russian life, in which Nihilist plots figure prominently. The love interest is well developed, and the situations are effective. The company had excellent opportunities to show their abilities, and acquitted themselves well.

Mr. Shea's role was that of Vladimir Tolstoi, a young student, and he gave it a thoughtful, sincere, and virile portrayal. Josephine Morse won a deserved success as the Duchess Alexis, proving herself an actress of more than ordinary talents. Bessie E. Beardsley made a decided hit as Werra, and Henry Testa gave a very good performance of Count Modjeska. The others in the cast did competent work. Dr. Jekyll and Mr. Hyde will be played Friday evening.

Murray Hill—An American Citizen.

At the Murray Hill Theatre last evening the Henry V. Donnelly Stock company revived Madeline Lucette Ryley's play, An American Citizen, before an audience that almost completely filled the house. The familiar drama was very nicely mounted indeed, and it was acted throughout in creditable fashion. The slight lack of finish in last night's performance will probably not be noticeable later in the week. The parts are well cast and the play is of the sort in which the principals of the company are usually at their best. William Bramwell was an honest, manly Beresford Cruger; Walter Allen as Peter Barbury—a part rather out of his regular line—acted with excellent comic effect; Thomas L. Coleman was an excellent Egerton Brown; Charles D. Waldron acted in his usual pleasing style as Sir Humphrey Bunn; John Westley was a very good Willie Bunn, and William Redmund was a splendid Otto Stroble. Dorothy Donnelly added another to her long list of successes in the role of Beatrice Carew, and Mrs. Thomas Barry, Virginia Russell, Laura Hope Crews, and Frances Starr played the other female roles very acceptably indeed. Next week, A Temperance Town.

American—The Banker's Daughter.

Bronson Howard's fine old domestic drama, The Banker's Daughter, was creditably revived by the stock company at the American last night. A large audience approved the performance and the selection of the play. Jane Kennark handled the difficult character of Lillian Westbrook fairly well. Georgia Welles was vivacious and played the role of Florence St. Vincent Browne with all the breeziness of manner that was required. Frank Lindon gave a fine bit of the "old school" of acting as Mr. Babbage, reminding one not a little of J. H. Stoddart. Julia Blair was, as usual, admirable as Mrs. Holcomb, while Ralph Stuart as John Strebelow was competent. Others deserving of mention were Hardee Kirkland, in the dialect part of Count de Carojac; Manifee Johnstone as Harold Rutledge, and Emile Collins as Mr. Montrillie. The rest of the cast, with the exception of Alphonz Ethier, who did not know his lines, was adequate. The stage settings, etc., were of average merit. Next week, The Sporting Duchess.

Star—The Bowery After Dark.

The Bowery After Dark is the Star's current bill. A very large audience was present last evening, because Terry McGovern, the pugilist, was the star of the company. Mr. McGovern was cast as himself, "the Bowery boy," consequently his role was not a difficult one. Of the actors in the cast, Harry Walters made the biggest hit in a Yiddish character; May Courtney was a good tough soubrette; Emma Curren played the heroine pleasingly, and J. E. Miltern and Frank Montgomery were ardent villains. Fred Herzog and Aimée Losee also are entitled to mention. Specialties were sprung by May Courtney, Harry Walters and Louise Dempsey. The play is of the most lurid order. Next week, The Convict's Daughter.

Third Avenue—Heart of the Klondike.

At the Third Avenue Theatre last evening The Heart of the Klondike was presented. The play is written around incidents that take place in the gold fields of the Klondike, and the four scenes were all pictures of that locality. Frank Hilton enacted the role of the old miner, Joseph McCutcheon, in rugged, but warm hearted fashion. William Cottell was fair as Mortimer Drew, while in the character of Mandy Wilson, Evelyn Knapp was highly amusing. Others who were competent were Frances Florida as Olga, Caroline McLean as Beatrice Wall, and Dell Knott as Hard Luck Wilson. The scene showing the Sluice Mine, with the sluice at work, was the most effective. Next week The Tide of Life.

At Other Playhouses.

ACADEMY OF MUSIC.—Uncle Tom's Cabin is playing to very large audiences.

BIJOU.—The Climbers continues its merited success.

CASINO.—Florodora enjoys unabated prosperity.

CRITERION.—Julia Marlowe, in When Knighthood was in Flower, will remain indefinitely.

DALY'S.—San Toy is in for a run.

EMPIRE.—Mrs. Dane's Defence will be presented until March 30. Brother Officers will be revived April 1, when William Faversham will make his reappearance.

FOURTEENTH STREET.—Chauncey Olcott will present Garret O'Magh but one week more, reviving A Romance of Athlone next Monday.

GRAND OPERA HOUSE.—Barbara Frietchie is presented.

GARDEN.—Under Two Flags is popular.

GARRICK.—Captain Jinks of the Horse Marines remains the bill.

HERALD SQUARE.—The Girl from Up There is still the offering.

KNICKERBOCKER.—This is the second week of To Have and to Hold.

LYCEUM.—The Lash of a Whip is retained.

MANHATTAN.—Lovers' Lane is proving popular.

MADISON SQUARE.—William Collier's hit in On the Quiet has made this house prosperous once more.

NEW YORK.—The Giddy Throng is well patronized.

REPUBLIC.—Viola Allen in In the Palace of the King still draws large audiences.

SAVOY.—The Four Cohans amuse in The Governor's Son.

VICTORIA.—My Lady continues. Norma Whalley opened as the Queen last night.

WALLACK'S.—Louis Mann and Clara Lipman in All on Acount of Eliza began their last week. Herbert Kelcey and Effie Shannon in Manon Lescaut open next Tuesday.

THE PLAYERS GIVE BOOTH MEMORIAL.

A large Bible, beautifully printed and bound, has been presented by The Players to the Rev. Dr. George C. Houghton, of the Church of the Transfiguration, for the church lectern. The Bible is given as a memorial of Edwin Booth.

REFLECTIONS.

Edwin H. Low, the steamship transportation man, and Mrs. Low narrowly escaped very serious injuries last Wednesday night in a collision between their carriage and a trolley car. They were driving to the station to start for Buffalo, when, owing to the drunken carelessness of their driver, the carriage was struck and completely demolished by the car. Mr. and Mrs. Low escaped with a few cuts and bruises and a severe shock. They proceeded to Buffalo on the following day, from whence Mr. Low returned to the city yesterday.

Lady Francis Hope (May Yohe) will sail for England on the *Majestic* on March 20.

George C. Boniface and Ysobel Haskins will retire from the cast of The Climbers at the Bijou this week. They will be succeeded respectively by Bijou Fernandez and Alfred Fisher.

Handsomely mounted and autographed portraits of Chauncey Olcott were distributed last night (Monday) at the Fourteenth Street Theatre, as souvenirs of the seventy-fifth performance there of Garrett O'Magh.

Kate Dalglish is now playing the leading role in Theodora.

Albert Perry, recently with At Piney Ridge, gave an entertainment at White Plains, N. Y., March 6, under social auspices, when he scored a success in readings from the poems of James Whitcomb Riley and as an impersonator.

William Bonelli was in the city last week for a few days engaging people for the stock company which he is to head at the Grand Opera House, Columbus, O.

Nancy Rice McLaren, widow of Dan Rice, the famous clown, is said to be dying at the Indianapolis City Hospital of bronchitis.

Louise Willis Hepner and George W. Leslie were married at Springfield, O., March 9.

Fannie Johnson is said to be ill at Lakewood.

At two hours' notice on Thursday last J. J. Spies engaged Henry Crosby for Forepaugh's Theatre, Philadelphia, and Charles Coburn for Hearts of the Blue Ridge.

Clifford Reeves and Dorothy Lowe, of the Metropolitan Stock company, were married at Kearney, Neb., Feb. 27.

The betrothal at Stockholm, Sweden, of August Strindberg, the dramatist, and Harriet Bosse, an actress, is announced.

Frances Carter will give a dramatic and humorous recital at Mrs. Norman Munro's apartments, Waldorf Astoria, on Friday afternoon, at four o'clock.

Gustav Luders, the composer and musical director, accompanied by his wife, sailed on the *Teutonic*, on March 6, to be gone during March and April. While abroad Mr. Luders will work upon the new piece for the Dearborn Theatre, Chicago, to be produced during the Summer.

Mrs. Fiske's engagements in the cities of the Northwest have been attended with phenomenal receipts. The Seattle *Post-Intelligencer* says: "Mrs. Fiske's second appearance last evening was greeted by an audience which for brilliancy fully equaled the one that welcomed her opening performance, and which for actual numbers exceeded, the box-office receipts being the greatest of any performance given since the theatre has been under Mr. Howe's management. The theatre was literally packed, up and down stairs. All the chairs the use of which the law would allow were brought into requisition, and the foyer was crowded with those unable to secure seats, including many ladies."

Frank Monroe, who has been playing Uncle Billy with James A. Herne in Sag Harbor, is very ill with pneumonia at his home in Somerville, Mass.

John Crawford Fowler entertained the Hon. M. S. Quay, the Hon. Boies Penrose, and the members of the Penrose Republican Club of Philadelphia on Friday evening last at a reception.

The recent marriage of Tony Heindle and Marie Buchanan, of Papa's Wife, is announced.

E. D. Stair and J. H. Havlin are taking a month's vacation at Palm Beach, Fla.

J. C. Williamson has bought the Australian rights to When Knighthood Was in Flower.

Ollie Lowe has had two strokes of good fortune. She has been engaged by David Belasco for next season, and has inherited $35,000 by the death of a relative.

AMATEUR NOTES.

The Ancient Order of Hibernians will present The Brides of Garry Owen at the Grand Opera House, Indianapolis, on St. Patrick's Day.

The pupils of Henry Ludlam's Studio of Dramatic Art and Expression, Philadelphia, appeared on March 1 in Six to One and Sunset. Those taking part: Mary M. Feeley, J. R. Michener, H. Sweeney, Lillian Kershaw, Sarah T. Mathews, Eleanor Pue, George A. Yielding, Mabel Foote, M. E. V. Murphy, Elizabeth H. Reeves, E. J. Hein, Clifford Whipple, and Horace Eveson.

Amateurs of Hanover, Pa., are rehearsing Pinafore, under the direction of Professor W. H. Newborough.

Shelbyville, Ind., Lodge, No. 457, will produce The Princess Bonnie in April.

The Crescent Literary Club of Willimantic, Conn., will present Brother Against Brother March 18. As in former seasons John Crawford, or Norwich, will be stage director.

The German Club of Vassar College played Die Preisbieten at Philalethian Hall March 9. Lucid Coie, Antoinette Eckman, Jane Homes, Mabel Perkins, Louise Whitmore, Gertrude Welch, and Reta Neuhaus took part.

COMPANIES CLOSING.

The Rockwell Dramatic company, at Keene, N. H., Feb. 25. Manager and Mrs. J. C. Rockwell (Clara Davenport) have gone to Florida to remain until May, when they will open their Summer season.

Marks Brothers' co., at Scranton, Pa., March 9, owing to the illness of May A. Bell Marks. Their next season will begin September 1.

Brannon Theatre company, at Burlington, Kans., March 2.

A Bachelor's Honeymoon, at Marion, March 2.

Finnegan's Ball, at Corning, N. Y., March 2.

Under the Red Robe, April 4.

Lost River, March 16.

Stuart Robson, March 16.

Sherlock Holmes, March 23.

AMONG THE DRAMATISTS.

William De Mille, son of the late Henry C. De Mille, collaborated with Charles Barnard in the writing of The Forest King, the play for the Children's Theatre that was revived on Saturday. This being young De Mille's first dramatic work. It is interesting to note that the first success of the elder De Mille, The Main Line, was also written in collaboration with Mr. Barnard. Young De Mille has signed a contract with a prominent manager for an original romantic drama which will be produced as soon as finished.

May Melvin Ward and Wallie Wilson have had their successful play, The Ranchman, printed in book form.

MATTERS OF FACT.

Philadelphia critics have praised Frank Losee's Duke of Charteswa in Richard Carvel, with John Drew.

Perry Odell and Dee's Comedians, supported by La Petite Bonnie Dee and a company of twenty, will open Sept. 2 in a repertoire of farce-comedies.

Lola Morrisse is playing the leading role in A Spring Chicken.

Marks Brothers will have three companies next season, all with new plays.

Lisle Leigh, now leading woman with Reaping the Whirlwind, is at liberty for Summer and for next season.

Manager Charles A. White, of Ferris' Comedians, writes that the co. broke the repertoire record of the Grand Opera House, Des Moines, Iowa, week of Feb. 25.

Edmond Mulkay, the baritone, who is playing Escamillo in Carmen with Eugenie Blair, is receiving praise for his singing of the Toreador's song from the opera.

Al. Dolson, business-manager of Gus Hill's Man's Enemy company, writes that Manager Samuel F. Kingston, of that attraction, will leave for Europe immediately after the conclusion of their season to make arrangements for several high-class dramas, and also a successful French farce that Mr. Kingston has an option on, and which will be produced in this country next season by Manager Hill. Man's Enemy has been booked solid for next season by General Manager Rollin E. Cooley, as this production has been a success both artistically and pecuniarily this season.

Sadie Connolly resigned from the Ole Olson company at Leavenworth, Kan., on Feb. 25 and returned to New York. She is open to offers for the rest of the season.

A farce-comedy in its third season is offered for sale by P. O. Box 1639, Rome, N. Y. The play has an attractive line of paper.

J. Sebastian Briller, musical director, for many seasons with the late Augustin Daly and De Wolf Hopper, is disengaged. Mail addressed in care of the Lambs Club, will reach him.

Business has been booming at Scottdale, a thriving town in Pennsylvania. Manager A. J. Geyer, of Geyer's Opera House, will book a few more attractions for the season.

Stetson's Uncle Tom's Cabin, owned and managed by Leon W. Washburn, is registering good receipts through New England and New York.

The one-act play, On Guard, requiring but a small cast, and suitable for vaudeville, will be let on royalty by Mrs. Littie Henderson, Academy of Music, Jersey City. She has also a one-act protean play for a woman star, entitled An Actress' Wager.

Josephine Florence Shepherd, well and favorably known as a character actress, is playing Jersey City this week in The Night Before Christmas. Miss Shepherd has gained the approbation of press and public in the part of the Quaker lady.

Walton's Baggage and Transfer Company, the oldest established scenery transfer company in New York, has just added two new twenty-foot trucks to its plant.

A high-class repertoire company is wanted for the week of March 18 at Farwell Opera House, Rockland, Maine.

Edwin Mordant closed on March 2 with the Baker Stock company, Brooklyn. He is open to consider first-class stock or combinations for this and next season. He is thoroughly experienced in all branches of leading business.

The Doctor's Warm Reception company, headed by Nellie Akerstrom, is now playing a series of return dates Eastward. The comedy seems to have scored a substantial success. Next season several new features will be added, notably a strong singing chorus and some comic mechanical novelties. Time for Bed 2, which is filling rapidly, is being booked by Manager Bernard, who should be addressed per route.

A farce-comedy which is being successfully presented in the best one night stands wants a man with prestige to book in the cities, and with some capital to secure an interest in the enterprise next season. W. J. Eaton, care general delivery, Anderson, Ind., will furnish particulars.

John Crawford Fowler, well known in the profession as Jack Fowler and John C. Fowler, will hereafter use his full name, as other persons have been receiving communications intended for him. Mr. Fowler is now at Forepaugh's, Philadelphia.

Freddie Forrest is writing sketches for vaudeville. He has on hand a farce for two characters, one male and one female.

"Mussotte," 61 Debevoise Place, Brooklyn, N. Y., will sell theatre in a bustling three-night stand of 140 town.

Helen Ware, who did good work this season in the heavy role in William Bonelli's An American Gentleman, has been engaged for the rest of the season with the Forepaugh Stock company, Philadelphia.

Pupils are assured a thorough training in stage deportment and tactics at the Dvorak Dramatic School, 243 Wabash Avenue, Chicago, Ill.

Mrs. Meegan will sell or lease the three-act comedy, The Little Bohemian, with a star part for ingenue, to responsible manager. Mrs. Meegan's home address is 11 Marshall Street, Newark, N. J.

Jessie Mae Hall, having fulfilled the time of her engagement contracted with Belcher and Hennessy, will retire from Brown's In Town on March 23, and invites offers for the balance of this and next season.

DIRECTOR CONRIED'S LECTURE.

At the Carnegie Lyceum yesterday (Monday) afternoon, Chevalier Heinrich Conried, director of the Irving Place Theatre, delivered an address upon "The Theatre," under the auspices of the American Academy of the Dramatic Arts. In the comparatively large audience were to be seen a number of players prominent upon the American stage, several stage directors who figure importantly in local productions, and nearly all of the dramatic critics of standing on the New York press. The theatre managers of this city, to whom the lecture would have been a revelation as well as a valuable lesson, were conspicuous by their absence.

Heinrich Conried, of German birth and German training, the only manager in this city capable of talking upon the subject of the drama—except, perhaps, Jacob Adler, of the Yiddish theatre in the Bowery—addressed, authoritatively, an audience of English speaking theatre folk upon the artistic side of the theatre. In the course of his lecture Director Conried said:

"I am sorry that in America I never hear the theatre spoken of in connection with education. The American, apparently, goes to the theatre for amusement only. After the play is over he does not care to discuss it. The German theatre-goer, on the contrary, wants to take something home with him. He considers the play itself, stripped of its scenic embellishments. He thinks upon the play, argues its logic with the people of his circle, criticises it, and praises or condemns it. That is the foundation of the importance and strength of the German theatre.

"Our subsidized theatres make this dignified position of the drama possible. In our small German towns the manager of the subsidized theatre is obliged to produce drama and comedy only. In the cities, where the subsidy is larger, he must also produce grand opera. The government furnishes the theatre building, and provides for the expense of heating and lighting it. In some cases a sum of money is given each year to aid in the expense of productions.

"The selection of managers for these government theatres is attended with the greatest possible care. To be qualified to hold such a post one must be fitted by education to be an educator; one must be morally above reproach, and one must be able to make a large money deposit as a practical guarantee of one's integrity. This money deposit, by the way, is also demanded in Germany of all the speculative managers as well as of the managers of the subsidized theatres.

"The contract with the government which the managers of the subsidized theatres are obliged to sign compels them to engage a competent company of players, and it compels them to present each season three plays of Shakespeare, three plays of Schiller, three plays of Goethe, one play of Moliere, and no less than ten modern plays. In the larger theatres, where operas are produced, a similar schedule of operas is in effect. Moreover, the manager is obliged by the terms of the contract to change the bill four times every week. Notwithstanding these apparently hard conditions, the subsidized theatres make large profits for their managers each year.

"The artistic head of each of these play houses is the head stage-manager. In some of the theatres there are as many as five stage-managers, and in many cases the manager of the theatre is also the chief stage-manager.

"The ideal theatre in all the world is the Berg Theatre of Vienna. It is a most beautiful playhouse externally and internally. The director is a literary man of renown. His staff of play-readers is composed of men of learning and culture. When a play is submitted there it passes through the hands of the play-readers first. Then it passes through the hands of the five stage-managers, each of whom is obliged to write an opinion upon its merits or demerits and deliver this opinion, in a sealed envelope, to the director. The director then considers it, and if it is deemed by him worthy of production a meeting of the stage-mangers is called to discuss it. One of the stage-managers is selected to supervise its production, and once it is placed in his hands he is responsible for it in every particular. He selects the players for the parts and attends to every detail of the production.

"In the company at the Berg Theatre there are eighty-four players, thirty-five orchestra men, twelve band men for use on the stage, forty stage hands, three scenic artists, nine electricians, twenty-one carpenters, and more than one hundred persons to attend to the cleaning and various menial duties. There are carriages owned by the theatre for taking the players to and from their homes for rehearsals and performances, and each player has a separate dressing-room and a servant of his own.

"The stage of the theatre is supplied with every mechanical contrivance possible to obtain. A quarter of a million dollars was expended in putting in a system by which any part of the stage may be raised or lowered by simply pressing a key of an instrument like a typewriter. In changing the scenes the front part of the stage sinks down and is moved to the back, while the back part of the stage, upon which the new scene is set, rises, and is moved forward to the front. The mechanical department of the theatre is marvelous.

"After a new play is decided upon the parts are distributed, and with his part each player receives drawings of his costumes. The players are allowed to criticise the costumes and make suggestions, and these criticisms and suggestions are duly considered by the director before the making of the costumes is begun. One week after the parts have been distributed the company, including all the mechanics, is called together for a reading. Each actor is required to indicate by this first reading how he intends to play the role. Arguments are encouraged between the players and the stage-manager for the sake of reaching the best possible conclusion upon every point. The next week rehearsals are held with the complete equipment of scenery, accessories, and properties, and in these rehearsals the players are required to actually act their parts. For this reason it is not necessary to 'try the production on a dog.' There are never less than six rehearsals, and never more than ten. At the final rehearsal all of the members of the company not playing in the piece and the representative of the Emperor are present. Their approval suffices, without further test of the play. At the public performances there are no curtain calls, and no actor would dare acknowledge in any way the applause of the audience.

"In America, it seems to me, scenic embellishment is accepted in lieu of dramatic strength in the plays themselves. Americans are very easily satisfied. They never think of accuracy—never demand accuracy. In the Maude Adams production of L'Aiglon, for example, electric lights were used in the trees of the garden scene, when really the period of the play was long years before Edison was born. The German theatregoer demands accuracy. If there is a bright light he must know where it comes from at a particular moment. Also he demands a reason for the incidental music. In the American theatres lights and music have been misused so long that they have utterly lost significance.

"The stock company system in the German theatres makes possible the production of many plays and cultivates versatility in the individual player. A large organization is absolutely necessary. Sometimes as many as thirty members of my Irving Place Theatre company will be out of the cast, and, again, the play produced may require the services of all of them. Our supers are trained to act with the actors. They are never huddled together by themselves in such a way that acting is impossible to them. They are trained to carry on conversations, in pantomime, while standing ten feet apart. Thus they give life to the stage picture.

"The difficulty in American theatres at the present time is that the star system robs the individual player of all chance of success. The American actor has no opportunity to widen his scope. Dramatic talent is going to waste in this country in the small companies touring the West, the North, the South. Ambitious, dissatisfied players are hungering for a chance to show their power. It is ridiculous to say that American are not as competent as any other actors. All that they lack is opportunity, and that will come when every town has its stock theatre. I believe that time *will* come—surely."

ACHURY CHURCH ALLIANCE NEWS.

During the Lenten season no receptions nor social entertainments are being held by the New York chapter of the Alliance. The regular services will, of course, continue, and the next one will be held at Central Park Baptist Church, in East Eighty-third street, between Second and Third avenues, on Sunday evening, March 17, at eight o'clock. The Rev. H. M. Warren, D. D., rector of the church, will probably preach the sermon. In April the regular series of monthly receptions will be resumed.

The chaplains of the Alliance in all parts of the country are daily coming in closer contact with the people of the stage, and already the members of the dramatic profession are reaping the benefits of the Alliance, in equal proportion as the church is gaining a wider knowledge and appreciation of the drama. Recently Alliance chaplains have been called upon to officiate at the funerals of two members of the profession. The Rev. Edwin Lee Tanner, once an actor and now rector of Calvary Church, Homer, N. Y., read the services for the dead, last Monday, over the body of Trillman Johnson, who was a member of the Spooner company at the Park Theatre, in Brooklyn. The week before, at York, Pa., the Rev. Charles James Wood, chaplain of the Alliance in that town, officiated at the funeral of George F. Moore, who was a member of the Irene Myers Dramatic Company.

William Owen, now touring in the West at the head of his own company, delivered an address upon the work of the Alliance at St. Mark's Church, Fort Dodge, Iowa, on Feb. 20. The congregation was large and the words of the speaker were listened to with deep interest. In part he said: "The stage is the last profession to which charity has been extended. And yet her work is not unlike that of the church. The church shows man what he should be. The stage shows man what he is. The Alliance is an organization for the purpose of promoting the spiritual interests of actors, and to do away with the Sunday performance and the immoral play. As for immoral plays, to the credit of the press be it said that it has excited such strong sentiment against them that they practically cannot exist. If the Alliance can create in an actor the feeling of self-reliance that the public is back of him and sympathizes with his best aims, the theatre will be taken out of the hands of the speculator and placed in the hands of the actor, where it belongs. The stage will be raised to its proper level and the church and the theatre will go hand in hand to do the world's best work."

ALICE NIELSEN TO LEAVE PERLEY.

At the close of her Spring season in London Alice Nielsen will leave Frank L. Perley, who for three seasons has managed her and the opera company bearing her name, and next season she will be under other management. The company, however, will remain practically intact, but its name will be changed to the Williams and Perley Opera company, the managers being Mr. Perley and Thomas Williams, of San Francisco, who has been the pecuniary sponsor of Miss Nielsen's tours. The company will have a new prima donna, whose name has not been made public. The Singing Girl and The Fortune Teller will remain in the company's repertoire, as Mr. Perley holds the rights to both operas. A new opera will also be produced.

For some time past there have been vague rumors of discord in the Alice Nielsen company, so that the news given above did not come altogether as a surprise. Since Miss Nielsen left The Bostonians and was made a star by Mr. Perley, she has won an unusual success. That much of this is due to Miss Nielsen's ability is true, but a large portion of it is also attributable to her environment. Her company has been of unsurpassed excellence, and the mountings of her operas have been on a scale of magnificence never before known. Every detail that an able manager could discern has been thoroughly looked after, and the result has been that the Alice Nielsen company stands first among the first light opera organizations of this country. From the stories that have appeared concerning the rupture in the company, it would seem that Miss Nielsen has outgrown her surroundings, so to speak, and desires to continue her career under other auspices. No definite announcement of her plans has been made.

Mr. Perley will also produce next season The Chaperons, a new musical comedy, and may also produce Massenet's Cinderella.

FORREST'S BIRTHDAY AT "SPRINGBROOK."

According to the established custom at the Edwin Forrest Home, "Springbrook," near Philadelphia, the anniversary of the birth of the distinguished tragedian was celebrated last Saturday by the old players who reap the benefits of Mr. Forrest's generosity. The little company of actors and actresses of the past visited the grave of Forrest in St. Paul's Churchyard and decorated the monument with ivy and flowers gathered at "Springbrook."

MR. SMALL IN OTTAWA.

A. J. Small, manager of the Toronto Opera House, who recently, in partnership with E. D. Stair, acquired the lease of the Grand Opera House in that city, has made arrangements whereby the Russell Theatre, at Ottawa, Canada, will pass into his hands on September 1. The Russell is a beautiful structure, and Ottawa has a population of nearly 100,000. Under Mr. Small's management it will undoubtedly prove a success.

FRIEDLANDER WILL DON HARNESS AGAIN.

S. H. Friedlander, who recently sold out his interest in the California Theatre, is in Portland, Ore., recuperating his health after a long illness. He expects soon to return to San Francisco to settle up his affairs. He will embark in the theatrical business again upon a larger scale than ever, since a number of excellent opportunities have been offered to him, now that he has ended his connection with the California Theatre.

NEGOTIATING WITH MASCAGNI.

Information reaches THE MIRROR from an exclusive source in Italy that Klaw and Erlanger, the booking agents of the Theatrical Trust, are negotiating to bring Pietro Mascagni, the composer, and an operatic company to this country next season. No contracts have been signed, but it is said to be likely that the scheme will be carried through.

A CRITIC DECORATED.

H. E. Krehbiel, musical critic of the *Tribune*, was presented by friends on Sunday evening, with a jeweled Cross of the Legion of Honor. He was decorated with the order by the French Government last January, in recognition of his services at the exposition.

UNCLAIMED BABY AT PAYTON'S.

If the girl that left a four months' old baby in the nursery at Payton's Theatre, Brooklyn, Saturday, will call for the infant, it will be returned to her well and happy. The child was found after the matinee and Etta Reed, the leading woman, has been caring for it.

BOOKS REVIEWED.

"Some Ill-Used Words," by Alfred Ayres, author of "The Orthoepist," "The Verbalist," "Acting and Actors," etc. New York: D. Appleton and Company.

This little volume, uniform with others by this author issued by the same publishers, will supplement Mr. Ayres' former writings on the uses of words, and, no doubt, like "The Verbalist" and "The Orthoepist," will serve as a text book. Mr. Ayres is so well known to Mirror readers—the greater part of his critical writing on acting has been originally published in this journal—that it is unnecessary here to reintroduce him. Mr. Ayres has established himself as a critic of acting and a critic of writing. In fact, it may be asserted that no other writer ever has won such a place as Mr. Ayres has won with so little writing. Mr. Ayres has not written many books, and no one of his books is formidable in size; but he has dealt with essentials, his matter is of the essence of his subjects, and the results have been noteworthy. He has won a well-defined place among educational writers. His work as to the stage has improved acting, while his work as to language has been for the betterment of English as English is spoken and written. Readers of THE MIRROR are familiar with Mr. Ayres' perspicuous and trenchant style. There be actors, no doubt, that he has criticized for the ill-speaking of their words that have mistaken Mr. Ayres' intolerance of ignorant or slovenly reading for personal dislike of the actors themselves; but if this be thought it is a mistake, for during a long acquaintance with Mr. Ayres THE MIRROR always has found him absolutely without bias as to persons, although he sometimes has assailed error with a heat that would seem to be directed rather against the person committing the error; but this was seeming only. To Mr. Ayres the error itself always is the mark to be correctively aimed at, and such is his zeal and vigor as a mentor that as a consequence of his epithets heed is given to his strictures. It may be said of him that he follows as nearly as it is possible to follow his own advice, as it is printed at the beginning of his new volume:

Every writer should aim to preserve the individuality of the words he uses; he should not allow any word to trench on the domain of any other word. This he should do in the interest of clearness . . . In this way only can he avoid ambiguity.

Mr. Ayres' new book is aim[illegible] at a few errors of which even many of th[illegible] best writers are guilty. Among these error[illegible] the use of *will* for *shall* and of *would* f[illegible] *should*; of *former* and *latter* instead of repe[illegible] the noun; the unnecessary use of antece[illegible] of *autocratic* as a synonym of *expert*, *force*[illegible] errors in tense that are so often commi[illegible] by prominent writers; the use of *anxious* [illegible] *desirous*; of *financial* when *pecuniary* or *mo*[illegible] is meant; of *having* in place of *haste*; o[illegible] when *delivery*, *attitude* or *elocution* would be used; and other mistakes as commi[illegible] That self-satisfied "authority," upon Er[illegible] the New York *Sun*, has been a rich field [illegible] Mr. Ayres' purpose, as his book is literally [illegible] with examples of bad diction and bad [illegible] from its columns. Better authorities, however, fall under Mr. Ayres' [illegible] but as to that, it may be said without [illegible] of successful contradiction that nobody wr[illegible] English as English should be written. It is a great language, and probably will become the universal language; it is in a state of constant change and elaboration, and thus, while its principles may be mastered, its vast and mutable vocabulary, with its delicate shades of meaning, seems to defy mental habit in writing; but such books as Mr. Ayres' assist to a better understanding of the language and to better use of it.

A collection of poems by Mattie Balch Loring has recently been published by the Abbey Press, of this city, in an attractive little volume bearing the title, "The Stranger." The authoress—who, by the way, is the mother of Mildred Loring (Mrs. Robert Drout)—covers a wide field of poetic fancy in the thirty odd poems contained in the book. She has evidently written only when under the spell of inspiration. None of the poems show signs of "hack work." Each of them seems to be the offspring of a clear, intense, all-consuming thought or emotion. The lyric entitled "Night in New Mexico" is full of atmosphere, and must appeal to the Western born as surely as "In Daffodil Time" should reach the hearts of those familiar with the North of England. The poems are all well put together technically, and all possess originality and charm of imagination.

OBITUARY.

Walter Ford died of consumption at his home, Bath Beach, N. Y., on March 5, aged forty years. He had appeared in vaudeville with his wife under the team name of Ford and Francis, and was best known as a song writer, having, in collaboration with John W. Bratton, put forth many popular ballads, among them "The Sunshine of Paradise Alley," "Only Me," and "I Love You in the Same Old Way." A widow, mother and father survive.

Barney Macdonough, this season a member of Boute and Brown's What Happened to Jones company, was found dead in his lodgings in this city on March 9. Mr. McDonough was born in Pennsylvania about forty-five years ago, and early in his professional career became well known as a variety performer. In 1895, while a member of Fanny Rice's company, he married Marie Barcey. For the past three seasons he played the Bishop in What Happened to Jones.

Walton Townsend died of consumption at Phoenix, Ariz., Feb. 28. He was a young actor of much promise and had won success as a member of stock companies in Montreal, San Francisco, and other cities. The season of 1896-97 he was with The Boys of Kilkenny and last season played with Stuart Robson in The Gaiety. Failing health compelled him to go to Phoenix several months ago.

Katherine Burns, a member of The Dairy Farm company, committed suicide by inhaling gas, at Lubben's Hotel, Jersey City, on March 8. She was forty years old and a half sister of Florence Roberts, leading woman at Forepaugh's Theatre, Philadelphia. The reason for her act is unknown. She was buried yesterday (Monday) by the Actors' Fund in the Fund plot in Evergreens Cemetery.

Guy Catlin died in this city on March 1. He was widely known as a writer of popular songs under the pen name of Karl Kennett, and first came prominently before the public by his capital waltz song, "Just One Girl." Many others followed, all more or less successful, and nearly all highly profitable. Mr. Catlin had been a resident of Portland, Ore., for a long time, and was thirty-three years of age.

J. Edward Hurst, a manager, who for several years was associated with H. E. Jacobs' enterprises, died suddenly of heart failure at Troy, N. Y., on the night of March 9. He leaves a widow, who resides in this city, and an aged mother whose home is in Salem, Mass. The remains will be buried by the Actors' Fund this afternoon (Friday) at Troy.

Paul A. Macdonald, a well-known vaudeville performer, died in this city on March 4 of tuberculosis, at the age of thirty-two years. He leaves a widow and a child. The remains were buried last Thursday by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

Abraham Freeman died at Hanover, Pa., on March 4, aged fifty-nine years. He was professionally known as Professor Max, and was regarded as one of the most successful dog trainers in the country. He had travelled with circuses for years.

Marie Cinelli, aged sixteen, an actress in the Bijou theatre at Bay Ridge, Brooklyn, this city, was shot and killed on March 4 by Antonio Trulia, a rejected lover.

Mrs. George Mansfield (Holly Lesley), who had been with Robert Mantell's Shylock Crusader Lear, committed suicide by swallowing strychnine at Hartford, Conn., on March 4, aged forty-four years.

Lydia [illegible], wife of Frank E. Aiken, [illegible] and mother of [illegible] Alma, and Anna Aiken and Mrs. [illegible] died in Philadelphia last week, of [illegible].

Isaac M. [illegible], who had been editor of "Judge" ever since the establishment of the paper, died of Bright's disease in this city on March 3, aged sixty-five years.

Lucy [illegible], only child of Mr. and Mrs. [illegible] Bleecker died in this city on March 6, [illegible] weeks.

Adolphe [illegible], a French dramatist, died at [illegible] aged seventy-seven years.

Richard [illegible], son of Dick Mack, died recently in [illegible].

THE THEATRICAL TRUST.

"White Rats," Managers and Public.

Chicago Record.

The association of vaudeville performers which appears in the name of the White Rats has been engaged in a war with the Vaudeville Managers' Association and has worsted its enemy. The conflict grew from the effort of the managers to get rid of the White Rats, which [illegible] charged [illegible] booking agents, at [illegible] through the managers [illegible] of agents. The [illegible] in this way amounted [illegible] a year. After a series of [illegible] performances in several Eastern cities, the Vaudeville Managers' Association has agreed to [illegible] demands, which appear to be [illegible].

The general public is not so much interested in the settlement as [illegible] which is a matter for performers and managers [illegible] on their own account, as in the gen[illegible] of syndicate control of amusements. [illegible] the White Rats has brought [illegible] the fact that in the [illegible] like "legitimate" theatres [illegible] under the dominion of a [illegible] managers, who not only hire the performers, but control their bookings and the theatres where they are to appear. The managers, presumably, are always on the alert to give the public what it wants, but as a matter of fact it is the managers who say what the public shall have. Should an independent performer decline to conform to the managers' plans, he must encounter a good many difficulties in getting himself before the public, no matter how acceptable the latter might consider him.

The White Rats seem to have made it apparent that there are limits even to the powers of the managers. Their example is chiefly of importance as showing that it may be possible to secure a change in the methods of the greater syndicate which now has a large part of the theatrical business of the country in its control, and not only dictates as to what plays the American people shall see, but tends to militate against the creation of a new and original drama at the hands of original and independent playwrights and actors.

A Debasing Influence.

Chicago Times-Herald.

Old stage-goers know that the injury to art has been done already. The Union Square Company of twenty years ago might have furnished stars for a dozen of the modern trust organizations. The duty company of that period was a superior one of its kind, which has had no successor, though its divided membership has been used for good profit by the monopoly. These are particular examples which are typical. In the general competition of those days the rival managers sought financial success through artistic success. To-day the Trust has banished competition, advanced prices and given the public the least possible return for its money. The best actors are controlled by it against their desires and against their will. In devising combinations it studiously avoids the combination of talent and makes a little go a very long way. It is, in fine, equally offensive to the artists and the patrons of the stage, and must always exert a debasing influence upon the art of the stage. The few people who are enlisted in a plucky fight against it deserve to succeed, and it is to be hoped that they will.

In New Orleans.

From a lecture by Henry Austin Adams on "The Theatre," before the Catholic Winter School, New Orleans.

These kinds of plays are in no sense true, educational or even remotely representative of what they profess to show us. They have no synthesis of the view of life which the ethics of the play demand, and they violate the dramatic unities. That is the power at work in New Orleans and in every American city. Those are the influences at work in our midst. Are we to rest supine? Are we to demand a regeneration of the stage, or are we to allow a Syndicate of soulless, greedy capitalists who control the theatres to inflict upon us what they please, and deny us what we want and for which we are ready to pay our good money? Must we perforce go back to early drama and tragedy and comedy, and be satisfied with our immortal Shakespeare, or with Sheridan, or with Oliver Goldsmith?

The Trust and Shakespeare.

Toledo Bee.

If we are to have a revival of Shakespeare, let's have it up to date. If anybody understands the poetical conceptions of the late William Shakespeare it certainly must be Klaw and Erlanger.

CUES.

Heinrich Conried's Irving Place Theatre company played Minna von Barnhelm at the Hyperion Theatre, New Haven, on the night of March 6. The performance was given under the auspices of the German department of Yale University.

Edward Hagerup Grieg, the distinguished composer, is seriously ill with influenza in Copenhagen.

At the Thalia Theatre last week P. Friedman gave the excellent impersonation of Zalman, in David and His Daughter, which was credited to Mr. Maisel. Mr. Friedman took the part at short notice because of Mr. Maisel's illness.

William B. Allen states kindly that the Empire Theatre, Frankford, Pa., has not closed, but is open under his management.

Edward Strauss has been forced to resign the leadership of the Vienna Orchestra on account of injuries sustained in a railway accident during his recent tour here. Herr Strauss has led the orchestra for thirty years. His son succeeds him.

It is announced that following Brother Officers at the Empire Theatre this Spring, Diplomacy will be revived by the Empire Theatre Stock company, in this city, with William Faversham as Henri Beaucaire. Afterward the company will make a brief tour in the play, giving one performance in each city visited.

The suit for $75,000 damages brought by Springer and Weilty against Eugene Tompkins, as manager of The Black Crook, was dismissed by a referee March 9, after having been pending over two years.

Are You a Mason, a farce in three acts, by Carl Laufs, author of All the Comforts of Home and Curt Kraatz, author of The Girl in the Barracks, will be produced at the Boston Museum by Rich and Harris on April 1. This play made a hit when it was given in German at the Irving Place Theatre. The rights to it in this country and England are controlled by Emanuel Ledterer.

Managers Moffatt and Park have secured a new Swedish comedy by Daniel Boone Sorlin, entitled Carl Carlson, in which they will star Arthur Donaldson this Spring. Annie Mack-Hardin has been engaged as leading support.

Arthur Trevelyan, who has been confined to his bed for three weeks with peritonitis, is recovering.

Anna Allen will sail for Europe shortly after the close of her season at the Republic, about May 1. She goes to confer with [illegible] author regarding a play that [illegible] for her to appear in season after [illegible] will play in In the Future [illegible] season.

W. F. Rochester [illegible] the Henrietta [illegible] cept a similar [illegible] Upon [illegible] him [illegible] flasks [illegible]

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The week's bill is headed by Nat M. Wills and includes O'Brien and Havel, Gardner Brothers, Mr. and Mrs. Jimmie Barry, Silvern and Emerie, Harry Thomson, Brothers Abnceo, Cogan and Bacon, Sheridan and Forrest, Sisters Millar, Trask and Gladden, Tommy and Laura Harris, Benline and Hetz, and the vitagraph.

Keith's Union Square.

The Agoust Family make their first local appearance in vaudeville, and the rest include Rice and Cohen, Johnstone Bennett, Two Andalusians, Americus Comedy Four, John Geiger, O'Brien, Jennings, and O'Brien, Wilson and Leicester, Adelina Roattino, Three Roosevelts, Mosher Trio, the art studies, and the biograph.

Proctor's Twenty-third Street.

Frederic Bond and company revive Willard Holcomb's Her Last Rehearsal. Lydia Yeamans Titus, aided by Fred J. Titus, Willis P. Sweatnam, Ward and Curran, The Bachelor Club, Soto Sunetaro, and Dupree and Dupree are the others.

Proctor's Fifth Avenue.

Madame Butterfly is in its fourth week, along with Pete Baker, Gertrude Mansfield and Caryl Wilbur in A Bird and a Bottle, Eddie Girard and Jessie Gardner in The Automobile Girl, George Hammersmith, Alcide Capitaine, Binns and Binns, Falardo, May Casta, and others.

Proctor's Palace, Fifty-eighth Street.

The bill is headed by James and Marie Finney, and includes the Fuigomoto Japs, Jane Courthope and Charles Forrester, Globe Comedy Four, Bell and De Venux, Arminta, Mattie Lockette, Ed. Blanus, and Sophie Burnham.

Proctor's 125th Street.

The programme offers Wilmer and Vincent, the Seven Reed Birds, Zelma Rawlston, Willis Family, J. S. Burdette, Mr. and Mrs. Joe Keaton, Signor Barbaretto, Julia Ralph, Little and Pritzkow, and Smith and Powell.

Koster and Bial's.

The White Rats again conduct the bill that presents this week Lafayette, James J. Morton, Kelly and Ashby, Howard and Bland, Josephine Sabel, Stine and Evans, Williams and Adams, Smith, Doty, and Coe, Maud Meredith, the Farleys, Agnes Mahr, Rose Edythe, and Henry Lee.

Weber and Fields'.

The stock company continue in Fiddle-Dee-Dee, and the business is still of the great big sort that discourages all thoughts of supplanting the present burlesque.

New York.

The Giddy Throng, After Office Hours, The March of Old Glory, and the interpolation vaudeville numbers, along with the big cast of the stock company, make up the bill of the week.

Hurtig and Seamon's.

Adelaide Herrmann heads the list, which shows Julia Kingsley, Harmony Four, Harry Le Clair, Four Collinis, Miles and Raymond, Bellman and Moore, Arthur Stone, and Parker's dogs.

THE BURLESQUE HOUSES.

Dewey.—A Wise Guy books in this week for the first time here in a burlesque house. In the cast, headed by Edmund Hayes, are Ray L. Royce, Moreland, Thompson and Roberts, Adele Palmer, Louise Montrose, Raymond Finlay, Katherine Hayes, Jean Cunningham, Alice Lorraine, Lillie Tedwyn, Doherty Sisters, and Reno and Richards.

Miner's Bowery.—Abe Leavitt's Rentz-Santley company, led by Lottie Elliott, have moved over from the Eighth Avenue for the week.

London.—T. W. Dinkins' Vagabonds furnish the week's delectation.

Miner's Eighth Avenue.—The American Beauties are beautifying the sunset side of town.

Olympic.—May Howard and her company will attend to the uptown section this week.

LAST WEEK'S BILLS.

Koster and Bial's.—Perhaps the best regular bill of the season was that put up by the White Rats of America, to whom the house had been turned over for a week. There were fifteen top-notch acts and the performance that began about eight did not get out till after midnight. No man on earth could say which act scored heaviest since all were sure winners and all went accordingly. George Fuller Golden led the march with his latest monologue and got away with his usual hit to the strength of which was added wild enthusiasm about him personally as the president of the Rats. It seemed as if everybody in the house knew all about the Rats' war and sided heartily with the battling artists. Tom Lewis and Sam J. Ryan contributed their excruciating sketch that went hilariously, of course, the especial scoring being done by a parody verse for their familiar "I Took the Heavy Part" song that dealt with the Rats' case and changed the lines "But the manager took the money and we haven't seen him since" to read "But the managers took the 5 per cent. and they haven't seen us since." This brought down the sympathetic house with mighty applause. Charles E. Grapewin and Anna Chance hit them prodigiously as always in Above the Limit, one of the brightest spots of the week being when Mr. Grapewin lifted a wine glass with his right hand and a big voice from an upper box shouted "Are you a Buffalo?" Mr. Grapewin promptly changed the glass to his left hand and didn't dare to use his right again. Dorothy Morton was highly successful in some most happily selected and charmingly rendered songs. Bert Coote and company offered A Supper for Two with the customary joyousness, honors being fairly shared by the young woman of the cast, who gave a capital performance, although her name did not appear on the bills. Mr. Coote was as impossibly ludicrous as ever and the act was a continual laugh. Charles Wayne and Anna Caldwell scored the same old hit in George M. Cohan's To Boston on Business, which seems to grow even funnier by repetition. Bobby Gaylor rattled off his regulation Irish comedy with great success. Georgia Gardner and Joseph Maddern ran in high favor with Too Many Darlings, which again proves exceedingly amusing and uncommonly well played. Zeno, Carl and Zeno did their fine bar act to much applause, little Carl putting in some new trapeze work at the finish that earned an ovation. Eleanor Falk and her Eight Pansies (erstwhile "Eight Lilies") went nicely, only, if the "lilies" are to be known henceforth as "pansies," it might be fair to repaint the present lily scenery, which seems a bit out of key. But the "lilies" by any other name go just as well. Other big scorers were Carrie Graham, the American Quartette, John W. Early, and Rixford Brothers. The bill was closed by a new Kiralfy ballet, The Birth of the Flowers, in which Agnes Mahr made a pronounced hit in some very clever and exceptionally neat grotesque toe dancing. Rose Edythe assisted ably in conventional ballet work, but the other dancers were hardly up to the mark, and the way in which they were permitted to walk on and off as they pleased rather spoiled the picture. Business was simply enormous, standing room was at a premium, and one attendant Rat, who remarked that people were hanging from the chandeliers hardly exaggerated it. Sam Bernard acted as manager for his brother Rats.

Keith's Union Square.—M. B. Curtis, assisted by Albina De Mar, played Herbert Hall Winslow's sketch, Sam'l at the Herald Square Hotel, for the first time here and did not set the house on fire. The sketch is none too good, only brightening up in random spots, and it has a very weak and hopeless finish. Mr. Curtis impersonated two brothers of the Hebrew brew, one fairly well, and the other with an unsightly make-up that was most uncomfortable to see. Miss De Mar acted a French woman with considerable skill and vivacity and wore some amazing gowns. The series of Art Studies were continued with the customary popularity, one or two new tableaux adding to the show of favor. Once more the pictures in which real animals posed stole away the chief applause. Willis P. Sweatnam made a very large-sized hit with a wonderfully clever monologue, nearly all brand new. None of the countless persons, however clever, that has tried to imitate Mr. Sweatnam's irresistibly comic style has ever gotten within ten miles of it, and it must be pleasing to one of his originality to know that he has developed something that needs no copyright to prevent its being copied. Maude Courtney, the sweet singer of the songs our mothers sang, earned no end of applause for her charming act. She opened with "When the Birds Go North Again," one of the prettiest ballads of the season, followed with her old songs, and wound up with a new song that only went because she sang it. There is no daintier, more graceful act in vaudeville than hers and audiences are quick to let her know they think so, too. Johnson and Dean made a hit in their songs and dances, Hale and Francis did pleasing club-swinging and hoop-rolling, the Empire Comedy Quartette entertained in good old quartette fashion, the Haidabura Family danced cleverly, and Lores Grimm offered some very unhappy juvenile specialties rather on the order of Charlie Rossow's, only not the same. The others were Le Roy and Le Vanion, Frank Chamberlin, Reed and Shaw, Hank Whitcomb, De Rigney Sisters, Doyle and Granger, Frank Cotton's dogs, Rano's terriers, the stereopticon and the biograph, which had some new and telling views. Business, good.

Tony Pastor's.—Cawthorne and Forrester led the dance in their familiar sketch, A Damage Suit, which drew forth its accustomed share of approbation. Lew Sully made his Pastor debut and at once established himself as a favorite with the clients. His black-face monologue is hugely funny, the material is nearly all good, and his rapid style of work is not excelled by any one in his field. Especially popular were his parodies, which contained many bright lines and were sung with keenest humor. Hickey and Nelson scored an immense hit in their grotesque acrobatic act which returned to greater applause even than on its first appearance here. Mr. Hickey's long-chance acrobatics and his capital make-up came in for hearty indorsement. Petching Brothers put in a neat musical comedy turn that went well. The principal novelties are an arbor covered with roses that turn out to be sweet-toned bells, and a row of potted plants that develop into an octave of electric bells. John LeClair juggled admirably, as he always does; Josie and Willie Barrows were pleasing in songs and dances; Sophie Burnham sang tunefully, and the rest were Barney and Kelly, Sisters Bernard, Hoffman and Maurice, Clifford and Hall, Saville and Stuart, Amos, and the vitagraph. Business was regulated only by the capacity.

Proctor's Fifth Avenue.—Madame Butterfly played its third week as the top-line attraction and Valerie Bergere repeated her superb performance in the title-role. Miss Bergere's work grows even more delightful when one sees it again and again, and the spontaneous applause that greets her attests the high esteem in which she is held by her audiences. Claude Gillingwater once more scored by his absolutely natural impersonation of the consul, and the others of the cast were acceptable. David Belasco's fine production came in for its usual favor. Lucille Saunders, the operatic contralto, made her vaudeville debut and sang three songs in excellent style. She has a truly magnificent voice, which she uses with perfect skill, but her work is hardly adapted to the vaudeville stage and her selections were quite unhappy. Adelaide Herrmann revived the pantomimic trick sketch, The Artist's Dream, with telling effect, giving her customary dainty, picturesque performance and being ably assisted by a number of people. The Bachelor Club, Robert Pollard, George Brengel, Henry Gunson, and J. Duke Jaxone, made a prodigious success in their clever sketch by George W. Barnum. Both as actors and singers they are deservedly popular, and the sketch is a refreshing departure from conventional quartette methods. Julia Ralph contributed a neat monologue that was heartily applauded. The Brothers Kennard offered some passable, though occasionally rather clumsy, acrobatics while the comic brother put in much really funny pantomime. James S. Barton, long a favorite lyceum entertainer, told some stories of high quality in a manner better adapted to the platform than to the stage. The same comment applies to the baritone solos of Arthur Barry. Georgie Mack and company presented with success a playlet by Katherine Stagg. The Globe Comedy Four repeated their depressing turn seen the week before at the Twenty-third Street. Tom Mack, Mabel Maitland, the kalatechnoscope and the travel views filled out the bill.

Proctor's Twenty-third Street.—The bill was headed by a one-act arrangement of the once popular melodrama, The Stowaway, put on by Thomas H. Davis and played by W. H. Sadler, Pickering Brown, E. L. Irving, Joseph Mitchell, Libbie Kirke, and Virginia Russell. This affair ran about a half hour and was done three times a day. It was very, very bad. The safe-breaking scene was the one used, and, of course, this did away with the meaning of the title and whatever of merit there had been in the old play was carefully omitted. It was almost impossible to guess what it was all about, and the acting was no better than the version. The stage-management, too, was deplorable, especially in the matter of the lights, which were bungled tremendously. The two "reformed cracksmen, Spike Hennessy and Kid McCoy," as per programme, turned out to be a double and a property man. People will go to vaudeville to see excellent short plays like Madame Butterfly, but they are apt to steer away when confronted by such as The Stowaway. Wilmer and Vincent, capitally assisted by Seegon Bishop, offered their bright sketch, A Strange Baby, and made the hit of the bill, a particular triumph being scored by their highly intelligent small dog, who is a first-rate comedian. The Seven Reed Birds put in After the Ball and were heartily applauded. The Willis Family presented their neat musical act with success. Rauschie cleverly impersonated many prominent men and won a big laugh when, as Theodore Roosevelt, he fired a pistol off right and a stage hand brought in a couple of animal skins from left. He should use this bit to close the act instead of following it with a conventional impersonation of President McKinley which is a complete let down. The Jeffersons gave a varied and pleasing act, showing smoke pictures, arrow shooting, a song, a rope trick, and a Ching Ling Foo imitation, all well done. Hill and Hull held over in their grotesque acrobatics. Mlle. Alma contributed a very pretty posing act, Jessie Burns gave a capital musical turn, and the others were the Four Trumpeters, Etta Williams, Wilson Brothers, the travel views and the kalatechnoscope. No records were broken by the business.

Proctor's Palace.—Johnstone Bennett, assisted by Tony Williams, led the bill in A Quiet Evening at Home, seen a week earlier at the Fifth Avenue. The act scored its customary success and Miss Bennett's assorted impersonations went as well as ever. A thirty-minute version of the once popular farce-comedy, The Hustler, was put on without the cast being billed and did not pan out as an especially inspired production. Davis and Wilson illustrated songs with considerable success. Smith and Powell contributed a good coon sketch, and Soto Sunetaro offered some excellent Japanese magic. Others billed were the American Quartette, H. H. Wiesner, Chalk Saunders, the kalatechnoscope, and the travel views.

Proctor's 125th Street.—A short arrangement of The Irish Alderman was presented by a first-rate cast including W. L. Gleason, Fred Richter, Harry Gilbert, C. H. Burroughs, H. C. Kearney, Laura Russell, Gilbertie Learock, Mynee Burroughs, Lucy Saunders and Clara Gillette. It went very well indeed, and the work of the players was applauded. Gertrude Mansfield and Caryl Wilbur repeated their down town hit of the preceding fortnight in A Bird and a Bottle. Ivan Tschernoff's dogs showed off as successfully as during the week before at the Twenty-third Street, and the other numbers were Raymond and Kurkamp, Burt Sisters, Ramsdell and Arnold, May Casta, the travel views, and the kalatechnoscope.

New York.—The Giddy Throng, with Adele Ritchie replacing Lady Francis Hope, After Office Hours and interpolated vaudeville, entertained very large audiences. Miss Ritchie scored a decided success in her new role and was well received. Improvements are being made daily in the burlesques and people are going again and again to see the bill at the low prices asked. Carl Marwig's new ballet, The March of Old Glory, proved an attractive feature.

Weber and Field's.—The usual crowds filled the little theatre all the week and enjoyed the stock company's work in Fiddle Dee Dee and the accompanying burlesques. The bill is one of the best ever shown at this famous playhouse and is drawing accordingly.

Hurtig and Seamon's.—The Orpheum Show held this Harlem house and drew large crowds. In the fine bill were the Newsky Troupe, Severus Shaffer, Cressy and Dayne, Johnson, Davenport and Lorella, Jack Norworth, William Weston and Ella Herbert.

The Burlesque Houses.

Dewey.—The Broadway Burlesquers entertained large audiences last week, and the especial hits were recorded by Harry Le Clair, Bailey and Madison, Dailey and Milton, Carver and Pillard, and the fine series of living pictures which are a permanent feature of the house bill.

Miner's Bowery.—The Oriental Burlesquers gladdened the hearts of East Siders.

London.—The Imperial Burlesquers amused large delegations of Bowerylites.

Miner's Eighth Avenue.—Abe Leavitt's Rentz-Santley company came back to town and diverted West Side minds.

Olympic.—The Merry Maidens cavorted last week in the dells and dales of Harlem.

FRITZ WILLIAMS AT WEBER AND FIELDS'.

Weber and Fields have made arrangements by which Fritz Williams will be a member of their stock burlesque company next season, he being loaned to the music hall managers by Charles Frohman. When Charles J. Ross suddenly left the Weber and Fields company a few months ago on the eve of the production of a new burlesque, Mr. Williams, who happened to be in town at the time, was secured at a moment's notice to play Mr. Ross' part and made a most notable hit. In a few days, though, he had to rejoin a touring company, and the lines were fixed up so that De Wolf Hopper could play both his original role and that first tackled by Mr. Williams. But the quick studying Mr. Williams made so much of a success that Weber and Fields sailed in with negotiations for his engagement next season, and it will be up to the two Smiths, Harry B. and Edgar, to deal out appealing roles for the new acquisition in the Autumn productions. Lillian Russell's contract with Weber and Fields will expire in the coming Spring, but assurance is given that it will be renewed, probably for an indefinite period, since both Miss Russell and her managers are so well satisfied with present arrangements.

MAY EDOUIN IN VAUDEVILLE.

May Edouin, the clever daughter of Willie Edouin and the late Alice Atherton, will complete on March 30 her twenty weeks' engagement with Florodora at the Casino, and will make her first appearance in vaudeville here on April 1 in a new sketch entitled Venus and Adonis, assisted by Fred Edwards.

FRANCES DRAKE IN VAUDEVILLE.

Frances Drake is about to join the vaudeville ranks, appearing in a new sketch by Frank A. Ferguson entitled The Typewriter and the Cowboy. She will be seen shortly in this city and will continue in vaudeville until opening with the Summer Stock company at Rochester.

THE VAUDEVILLE TROUBLES.

A crisis in the war between the White Rats of America and the Association of Vaudeville Managers was reached last Wednesday when occurred, at their headquarters in this city, the long talked about meeting of the members of the Eastern branch of the managers' association. The managers had said that the five per cent. commission exacted by them upon making engagements and objected to by the White Rats and those in sympathy with them, would probably be abolished at this meeting, but subsequently admitted that its abolition might not go into effect until some time in June. Then the Rats struck, as has been already told in The Mirror.

Whether or not the managers would have discarded the commission had not the strike occurred is a matter of speculation, and, perhaps, is beside the point anyhow. Suffice it that, at last Wednesday's meeting, when all the members of the managers' association were either present or represented, it was decided to do away with the commission. It was further determined that it was unfair to discriminate against any particular performers involved in the strike, but that dealings between them and the managers shall be conducted hereafter according to individual merit, and that the White Rats, as an organization, shall not be recognized by the managers.

Thus was practically ended the foremost grievance that had been made prominent as a cause for the Rats' strike. Henry Lee, for the Rats, went to Chicago and came back with an agreement signed by the Western members of the managers' association, officially recognizing the Rats as a body and consenting to accept their bookings. This, of course, was bad news to the Eastern members, who have by all accounts been on none too cheerful terms with their Western brethren for some time. It is not unreasonable to suppose that there may be a split in the association, and that the Eastern and Western men will form separate bodies. Some of the managers from out of town, who came to attend the meeting, promptly went about making contracts with Rats, and these negotiations are said to have been conducted with great secrecy, the formidable documents, it is said, being written sometimes on programme margins, newspaper edges, or cuffs. The Rats were elated by what they regard as a complete victory, and they have gone gaily on with their own managerial enterprises, just to attest the sincerity of their contention that it is possible for them to live without the managers—that people do not go to the theatres to see the manager, nor yet the playhouse, but the actors. On March 6 D. F. Hennessy, manager of the local headquarters of the managers' association, issued the following statement:

The question of abolishing the commission was practically decided in the canvass of the Eastern members on Feb. 8, and so declared to the public as well as the performers, but as the action required a change in the constitution of the association, twenty days' notice was necessary before the recommendation of the board could be ratified. There has been a divided sentiment among the managers since the formation of the association respecting the wisdom of charging the commission. The action of the performers in requesting that the charge be abolished, simply crystallized and gave impetus to the feeling among many prominent members of the association, that notwithstanding the universal custom and arguments justifying the retention of the commission, it was unwise, mainly because of the hostility in the ranks of the managers, to continue it; and it was solely on this account that the Eastern board became a unit in calling the general meeting which occurred to-day.

The unwarranted and unjustifiable action of the performers in violating their contracts and "going on strike" in the hope that they could cripple the managers and compel them to submit to this demand before the date set for the meeting, and the species of intimidation upon the managers and the performers who were willing to work and serve the public, created some feeling in the minds of the members that the performers by their action had forfeited the consideration which the managers had cheerfully accorded them on Feb. 8; but the sentiment of a majority was that, notwithstanding the unjust treatment of the performers, they would keep faith with the public, to whom they had declared their intention to abolish the commission.

The question of commissions having been settled the next matter was a consideration of the attitude which should be taken toward the strikers. The managers felt that the performers who had gone out in the main had been misled and deceived by a few men who sought to make capital for themselves, and that therefore it would be unjust to discriminate against the performers; and a resolution was adopted providing in effect that the association should in the future deal with each individual on his merits and treat him fairly and justly.

The president called attention to the fact that some of the performers were under a misapprehension respecting the position of the association in the matter of contracts and it was felt that in justice to them it should be stated definitely and clearly that the fundamental principles of the association distinctly provide the association will make no contract with the performer; that the making of contracts is solely in the hands of each manager of the association. The association simply served the convenience of the managers and the performers in affording them an opportunity to schedule their route without delay, close their respective contracts, and this being done, the only connection the association had was simply to serve as a clearing house in which the contracts made by individual managers were recorded, the commission having been paid to defray the expenses of the association in affording a joint benefit to manager and performer.

If the association were to enter into the making of contracts, it would create a partnership interest among the members which could not and would not be entertained.

The various members reported to the president that their business was running along smoothly; that having settled the question of commission, there was no other grievance which had any basis in fact, and the feeling was generally expressed that the managers, having kept their promise and abolished the commission, the performers would see the error of the stand they had taken. The strike having been ordered for the declared purpose only of securing the abolishment of commissions the public will now be in a position to determine the sincerity of their declaration.

The managers were a unit in the position that no organization of the performers would be recognized, and adjourned in a spirit of enthusiasm and confidence.

To all of which George Fuller Golden, president of the Rats, replied by saying simply:

We have won our fight. Those managers can put it any way they like, still we have won, not they. They gave their words of honor that they would abolish that percentage nearly a month ago. They did not. When asked for an explanation they said they did not intend to abolish it until June 3. They did it because they were obliged to. They want that rake-off now just as much as ever, but, knowing they cannot get men who are actors or women who are artists to work that way any more, they say they never really did want that 5 per cent.—that $250,000 a year.

They will not recognize the organization as an organization, eh? Well, I guess the public will. The White Rats of America have won, and won clean, the first fight ever won by actors against managers. The men who were ill will likely go to work as fast as they can get well enough, but they will not recognize any association of managers. They will do business as individuals with individual managers. They will have an equitable contract now also—something they never had before. The Western managers—every one west of Cincinnati—have signed an agreement to abolish the commissions, sign equitable contracts and book through the White Rats' Vaudeville Agency.

The text of the agreement between the Western managers and Henry Lee, representing the White Rats, which is said to have caused no end of consternation and alarm in the halls of the association of managers, is as follows:

Agreement made this sixth day of March, A. D. 1901, between the undersigned Western Managers of the Association of Vaudeville Managers, of the one part, and White Rats of America, a voluntary association, of the other part, witnesseth:

That for and in consideration of the mutual covenants and agreements hereinafter expressed the parties hereto have agreed, and do now agree, as follows:

First, Said Western Managers agree that in no contract made by them on or after March 6, 1901, or any or either of them, with actors, artists, specialists or other performers, members of said association, shall there appear any provision for commission or other compensation for booking.

Second, The Western Managers further agree that the terms of all contracts hereafter made with members of said association shall be equitable and just to both parties.

Third, Said Western Managers, recognizing the beneficial objects of White Rats of America, agree, so far as possible, to engage performers and make contracts with the members of that association either through its booking agency, or, if preferred, directly with the member desired, or any agent.

And the said White Rats of America, as an association, agrees to use its best efforts to see that every

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The F. F. PROCTOR PLAY-HOUSES.

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Seven Beautiful Theatres Devoted to Refined Continuous Entertainment.

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WANTED—First-Class Acts that are Willing to Play Three (3) Times Daily.
☞ All Such Acts Can Secure IMMEDIATE and FUTURE TIME. Must do Three (3) Full Shows Daily.
FOR MONTREAL, acts are desired AT ONCE that can play partly or wholly in French, or introduce specialties suitable to French Audiences.
IF THE ACT IS UNKNOWN TO THE PROCTOR MANAGEMENT, IT MUST BE ENDORSED BY SOME REPUTABLE MANAGER.

Apply or write to J. AUSTIN FYNES, General Mgr., PROCTOR'S FIFTH AVE. THEATRE, N.Y. CITY.

☞ **SILENCE A POLITE NEGATIVE.** ☜ If you do not receive a reply, it may be because the time is filled; you are therefore advised to write again in four weeks. Do not enclose stamp for reply.

INSTRUCTIONS TO ARTISTS BOOKED: Send scene plots of acts; if can open or close in one; EXACT time of acts and of "close in;" billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

THE BACHELOR CLUB

(NOT A QUARTET)

Four Legitimate Performers and Cultured Vocalists in a Legitimate Comedy.

HEADLINERS—DRAWING CARDS—EVERYWHERE.

"The most finished act in Vaudeville." MGR. FRANK G. MACK, Savoy Theatre, Lowell, Mass.

See us. This week, Proctor's 23d St. OPEN WEEK, May 20, and Summer Dates.

REAL ARTISTS!

DAN AND DOLLY MANN

Who are famous as Country Folks, in their own original Rural Playlet,

MANDY HAWKINS.

A Pretty Story. A Beautiful Act. True to Nature. Special Drop for this Skit. Also their Screaming Act, by Ed. Chrissie,

MRS. GROGAN'S BIRTHDAY.

Look! 4 Great Characters, *Uncle Hank, Mandy Hawkins, Mrs. Grogan,* and *Mary Helen Grogan.*

Address WHITE RATS OF AMERICA, or DANNY MANN, DRAMATIC MIRROR, N.Y. City.
Two great character acts that will hold 'em till the finish. Great Park Acts.

CLARICE VANCE

The Southern Singer.

ADDRESS ME PERSONALLY, as per route.

RETURN ENGAGEMENT IN VAUDEVILLE.

HOPE BOOTH

In Her Famous Poses, Classic, Aerial and Fancy.

Opinions of a few Managers: The biggest drawing card during my management of this house. Owing to her phenomenal success have re-engaged her.—N. HASHIM, Koster & Bial's, Jan. 28, 1901. The highest salaried lone artist—but worth it.—CLINTON WILSON, Koster & Bial's. MR. TONY PASTOR—My biggest card since Vesta Tilley. MR. GEORGE CASTLE—A beautiful, artistic act with strong drawing power. DR. EOTHROP—The biggest draft in the history of Vaudeville at the old Howard. TONY PASTOR said in Sunday *Herald*: "Impelled by her great success and by request of many patrons have re-engaged Hope Booth."

WARNING to Performers and others—PATENT PENDING with all properties and electrical effects used by me.—HOPE BOOTH. Permanent address, 30 West 26th Street. Telephone, No. 175—Riverside.

Hope Booth will resume her starring tour next season.

All communications to my Manager, FRANK FORRESTER, Association of Vaudeville Managers, St. James Building, N. Y.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

DOLAN AND LENHARR.

and The White Rats.

SURE WINNERS—**TAKING CHANCES** is our latest sketch, old chap.

ARTIE

HALL

THE ORIGINAL

Georgia Coon Shouter

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper Weekly. 201 STRAND, W. C.

NOTICE TO WHITE RATS and WHITE STARS.

The Society of the White Rats of America, on March 6, 1901, unanimously adopted the following resolution:

ALL CONTRACTS ENTERED INTO AFTER DATE OF MARCH 6, 1901, BY MEMBERS OF THE WHITE RATS OF AMERICA MUST BE MADE WITH INDIVIDUAL MANAGERS, EITHER BY LETTER, BY WIRE, IN PERSON, OR THROUGH THE WHITE RATS' VAUDEVILLE AGENCY; THE FOLLOWING REPRESENTATIVES HAVING BEEN DULY APPOINTED AS TEMPORARY MANAGERS OF THE SEVERAL DEPARTMENTS:

White Stars (Ladies)	Walter Hawley.
Vaudeville Sketches, Patter Teams, Etc.	Ad. Carlisle.
Foreign Acts	Pitrot & Von Palm.
Single Turns, Monologues, Etc.	Sydney Forrester.
Dramatic Sketches, Etc.	John G. Sparks.
Gymnasts, Acrobats, Circus Acts of Every Description for Fairs, Parks, Theatres, Etc.,	Kilpatrick & Mackey.
Clubs, Private Entertainments and all One Night Engagements	Mart M. Fuller.

Frank Lalor, General Representative.

TO BE PLAIN.

You can book with the manager direct. You can book with the manager by letter or wire.
You can book through the White Rats' Vaudeville Agency.
You will need no other agent, as managers have abolished commissions, and we recognize only our booking office.

(Signed) GEORGE FULLER GOLDEN, President.

N. B.—Send all contracts at once for the purpose of recording. Your salary is not made public, as contracts are seen only by the Recording Secretary.

Gerald Griffin

"A Good White Rat."

Not a Scab who inserts his name in a box office notice in which he is not mentioned (See Boston POST)

With Great Lafayette Show.

STINE & EVANS

Presenting WANTED, A DIVORCE,

By JAS. J. GORMAN, Esq.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Presenting Bill Toddle's Reception.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

820 Chicago Opera House Bldg., Chicago.

WINTON and McGINTY

ANY MANAGER WHO WANTS A REAL LIVE ACT, LOOK US UP.

Astonished the natives at Boston and Providence. DANGER!

"There is but one."

ETTA BUTLER

"The only American Minnie"

So say the leading critics.

"JESS" DANDY

TRAPPED.

They give shows for the hopes,
And shows for the dogs,
And even for poultry and cats;
But the Managers' Union
Will soon understand
That they can't give a show without RATS.

White Rats of America.

"JESS" DANDY

Permanent address,
Lenox, N. Y. City.

AN INSTANTANEOUS SUCCESS IN VAUDEVILLE.

HOMER LIND

"THE ACTOR SINGER."

IN

GRINGOIRE

"THE STREET SINGER."

Adapted from the French by Willard Holcomb. With Original Songs and Incidental Music by Julian Edwards.

COMPANY OF FIVE. SPECIAL SCENERY. PICTURESQUE COSTUMES.

March 18, Chase's New Grand, Washington, D. C., one week.
March 25, KEITH'S Boston Theatre, indefinite.

For terms and time address ROBERT GRAU, St. James Bldg., New York City.

MR. and MRS. **JIMMIE BARRY**

Assisted by W. H. GERALD in

A PIPE DREAM.

This week, TONY PASTOR'S

Newell and Niblo

INSTRUMENTALISTS.

In Vaudeville April 1.

JOSEPHINE

GASSMAN

Regards to the Four Huntings.

OLYMPIC THEATRE, CHICAGO.

FRED NIBLO

The American Humorist.

Sturtevant House, New York City.

MR. AND MRS. GENE

HUGHES

Address, White Rats of America.

just and equitable contract made by any of its members shall be honestly performed.

In witness whereof the parties of the first part have hereunto set their hands and seals, and the party of the second part has caused these presents to be executed in its associate name by Henry Lee, its duly authorized attorney in fact, the day and year first above written.

THE WHITE RATS OF AMERICA,
Per Henry Lee, Attorney in Fact.
KOHL AND CASTLE, (Seal)
M. C. ANDERSON, (Seal)
by H. M. Ziegler.
GEO. MIDDLETON, (Seal)
ORPHEUM CIRCUIT, (Seal)
by Martin Beck.

DIGBY BELL,
DUNCAN W. CLIFFORD,
Witnesses.

N. B.—It is further agreed that all contracts personally made shall remain in force in their entirety.

The White Rats corralled $8,427.20 at Koster and Bial's last week; $7,799.15 at the Grand Opera House, Philadelphia; $2,700 at the Empire, Rochester (the capacity of which was supposed to be but $2,200), and their other ventures earned in proportion, "good and plenty." They had successful benefits, too, at the Twenty-second Regiment Armory and Grand Central Palace here, and all the needy Rats are being cared for. The Rats have secured from Hashim Brothers the leases of Koster and Bial's in this city and the Grand Opera House, Philadelphia, which theatres will pass into their exclusive control in five weeks. They will continue to operate the Empire, Rochester, and have added already to their circuit the new house in Buffalo, the Park, Youngstown, and the Duquesne, Pittsburg, while negotiations are well forward for a house in Detroit. Next week the Rats will open the Arch Street Theatre, Philadelphia. Ninety-eight new members, among them Ezra Kendall, Will M. Cressy, Adele Archer, Rosa Gore, Gladys Van, and Marian Ferguson, were admitted on Sunday.

A sort of convention and benefit will be held probably in New Haven on Friday and Saturday, and the Actors' Protective Union, at their Sunday meeting, resolved to uphold the Rats in their present fight. The Theatrical Protective Union, represented at this meeting, also volunteered to give any possible assistance to the Rats.

Vernona Jarbeau, who has been playing association houses, gave out this statement last week: "There have been several paragraphs published stating that Manager Behman had won me over to the managers' side for the present. My contracts for this week's engagement were made with Messrs. Hyde and Behman six months ago and I am simply fulfilling them. I am most distressed on account of all this trouble. I am placed between love and duty. I have always loved, and still love, my fellow artists, and whenever possible am willing to stand by them, but at the same time I cannot conscientiously see my way clear to break a contract which I signed with my eyes open. I am not a White Rat, and therefore have a right to take an independent stand in this matter."

MANAGER SHEA MAKES CONFESSION.

Michael Shea, manager of Shea's Garden Theatre, Buffalo, was examined in supplementary proceedings in this city on March 9, on complaint of Mr. and Mrs. Sidney Drew, who hold a judgment for $700 against him for breach of contract. He testified that the burning of his theatre some years ago had ruined him, that he had been financially irresponsible for seven years at least, that all contracts signed by him are valueless, and that, instead of owning the theatre that bears his name, he is simply its manager on a salary of $40 a week. His wife, he said, is the proprietor of Shea's Theatre, Toronto.

ANOTHER THEATRE?

S. Fernberger wired THE MIRROR from Philadelphia last night: "The White Rats will likely open the Arch Street Theatre on March 18."

VAUDEVILLE JOTTINGS.

The Circle Music Hall, at Sixtieth Street and Broadway, this city, now promises to remain dark all the season, for John B. Doris has abandoned his announced purpose to open it, and its owners, the Columbia Amusement Co., have declared no other arrangements.

Judgment for $1,040 was entered in this city last week against Hope Booth in favor of D. Frank Dodge for scenery furnished for her unsuccessful tour in A Wife in Pawn. The judgment was taken by default.

Mr. and Mrs. Clement St. Martin (Jessie Lansing) in a new sketch by Mr. St. Martin, entitled The Widow's Suitors.

Weber and Fields' Stock co. are scheduled to appear in Buffalo next Summer, when the Pan-American Exposition is on.

The Eclectric Club, of this city, have decided to give a vaudeville entertainment at their approaching annual meeting.

The eighth anniversary of the Oxford Music Hall, London, will be celebrated on March 15 with a remarkable bill. Among the volunteers well known in America are Eugene Stratton, Vesta Victoria, May Beltort, the Craggs, American Comedy Four, the Avolos, the De Forrests, Fish and Warren, Dutch Daly, Harry Pleon, Lee Richardson, Alexandra Dagmar, Goggin and Davis, the Poluskis, Mike Whallen, Carrie Scott, Gotham Comedy Quartette, and the Phartos.

Lillian Burkhart was pictured on the unique menu card of the Russell House, Detroit, on Feb. 24.

Rollin Cutter has written a pretty ballad, "Is It So Easy to Forget?" which has been published by the George Jaberg Music Co., Cincinnati.

Joe, Myra, and Buster Keaton, The Gang With the Table, were one of the acts selected by J. Austin Fynes to appear at Proctor's new theatre in Montreal week of opening.

James R. Adams and co. left on March 9 for Youngstown, Ohio, where they play the Park Theatre this week. Mr. Adams joined the White Rats of America on March 3.

Marie Lamour and Francis Jones, of A Wise Woman, expect to play vaudeville dates this Summer in two sketches by Ida C. and May M. Ward, entitled Touching Him and Filling His Place. Kathryn Osterman's new sketch, Her Imaginary Husband, is another of the Misses Ward's comediettas.

Alderman "Bathhouse" John Coughlin, of Chicago, author of "Dear Midnight of Love," that May De Sousa sings, has again burst into song and has projected a new ballad entitled "Perhaps." The author, in comparing his latest work with those of other lyric poets, is said to have observed that he has them all skinned.

Vera King is reported to have inherited $60,000 by the death of an uncle in Paris.

The Partellos will close on July 13 a season of forty-eight weeks as special vaudeville feature with the Bennett and Moulton co., and have been engaged for next season, opening Aug. 26, for their third season with this co.

Henry Graves and Artie L. Stevens, negro members of Richards and Pringle's Minstrels, quarreled over a game of cards at Spokane, Wash., on March 3, and Graves drew a revolver, sot Stevens through the lungs and killed him instantly. The coroner's jury acquitted Graves as evidence went to show that the shooting was done in self defence.

James Russell entertained Frank Hardman, the popular treasurer of Tony Pastor's, at luncheon last week.

Maude Caswell, the acrobatic girl, and Arthur Arnold, rested in town last week, their first idle week in thirteen months, owing to having canceled their bookings because of the White Rats strike. Yesterday they joined the Dainty Paree co. in Washington as special feature for the rest of the season. There was a page of portraits of Miss Caswell in the last number of the "Woman's Physical Culture Magazine."

Al. Reeves filed a petition in bankruptcy in this city on March 8, with liabilities of $3,912.68, and assets declared to consist only of one suit of clothes, one pair of shoes, one hat, one necktie, three pairs of socks and three shirts.

George and Adelaide Ober, assisted by Frederic Power, opened yesterday at the Gilmore, Springfield, Mass., in Willard Holcomb's latest vaudeville venture, Thirty Minutes with Rip Van Winkle. Mr. Holcomb is alleged to cherish a hope to be regarded as the apostle of what he calls the tabloid drama—capsules of romance, tablets of tragedy and cascarets of comedy. It is even said that he wishes to pose as the Dr. Munyon of vaudeville.

Grace Van Studdiford continues to be one of the most successful of the new comers in vaudeville.

The two Sunday performances at Hurtig and Seamon's Music Hall were for the benefit of the Russian famine sufferers.

Homer Lind produced Willard Holcomb's adaptation of Gringoire, the Street Singer, with music by Julian Edwardes, at the Park Theatre, Worcester, Mass., last week, and received high press praise. Mr. Lind was excellently assisted by Everett King, Charles Stowe, Helen McGregor, and Engel Sumner.

Charles J. Ross and Mabel Fenton will return to vaudeville next season, according to present plans, to present burlesques upon current dramatic successes.

Mrs. Nation, the Kansas saloon smasher, has been engaged by Walter L. Main for his new circus, at least so say some worthy Western papers. She might be useful in striking tents or in discouraging any objectionable lemonade privilege.

Oscar Nocflect has been engaged by Lillian Burkhart to support her in her vaudeville repertoire.

Lady Francis Hope will be supported in vaudeville by J. E. Booth.

La Neva made a hit at the Brooklyn Orpheum last week in C. M. Alvlene's novelty dance, "The Vision of the Moon," and Mr. Alvlene has presented to her a marquise diamond ring modeled after her dancing slipper. The success of her act is attested by many offers of immediate time.

Harry Smirl, of the Three Sa Vans, and Rose Kessner, of Kessner and Reid, were married in Cleveland, O., on Feb. 25.

George C. Tyler, of Liebler and Co., is to book Senor La Presso, a Spanish comedian, for a vaudeville tour, beginning April 6.

Harding and Ah Sid have secured passage for England on the "Campania," sailing May 18.

Georgie Bryton, the English character artist, who has not played at the vaudeville theatres in over a year, has devoted his time to study, when not employed in giving private theatricals.

Violet Dale in her imitations won new laurels at the Empire Theatre, Cleveland, O.

There was an impromptu scrap yesterday morning in the Hotel Aulic between W. H. Hickey, musical director at Koster and Bial's, and Frank Feggebruch, one of his musicians. Mr. Hickey smote the other man with the latter's violin, which is said to have been worth $500, and a calm ensued.

Tom Lewis and Sam J. Ryan will be a special feature with the White Rats' Star Vaudeville co., playing Hartford March 13, 14 and New Haven 15, 16.

George Friend has been engaged by Frederic Bond for his present vaudeville tour.

Polly Moran, of the London music-halls, arrived here on Sunday and may soon appear.

Weber and Fields' business staff had a successful reception at Terrace Garden on Sunday night. As entertainers there appeared De Wolf Hopper, John T. Kelly, Fay Templeton, Sam Bernard, Angelos Sisters, McAvoy and May, O'Brien and Havel, Pearl Andrews, Joe Welch, Sam Collins and Minnie Cline, Lost River quartette, Gerrity Sisters, Arnold Daly, W. B. Smith, Mary Elyth, and the Johnston Brothers. Lee Harrison was stage manager.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abacco Brothers—Pastor's, N. Y., 11-16.
Adams, Jas. R.—Park, Youngstown, 11-16.
Adams and Taylor—Park, Youngstown, 11-16.
Adler, Flora—Columbia, St. Louis, 11-16.
Agios Trio—Howard, Boston, 11-16.
Agoust Family—Keith's, N. Y., 11-16.
Albaugh, John W.—Proctor's, Albany, 11-16.
Allisons, Seven—Orpheum, Brooklyn, 11-16.
Alden, John—G. O. H., Indianapolis, 11-16.
Andalusians, Two—Keith's, N. Y., 11-16.
Anderson's Quintette—Howard, Boston, 11-16.
Asheys, The—Moore's, Detroit, 18-23.
Ascott and Eddy—Keith's, Boston, 11-16.
ADDISON-ELA, EDGAR—G. O. H., Indianapolis, 11-16, Empire, Toledo, 18-23.
Axtell and Axtell—Cook's, Rochester, 11-16.
Bachelor Club—Proctor's 23d St., N. Y., 11-16, 125 St., 18-23.
Baileys, The—Keith's, Boston, 11-16.
Baker, Pete—Proctor's 5th Ave., 11-16.
Ballman and Moore—H. and S., Harlem, 11-16.
Barbaretto, Sig.—Proctor's 125th St., 11-16.
Barnes and Sisson—Orpheum, Brooklyn, 11-16.
Barry, Mr. and Mrs. Jimmie—Pastor's, N. Y., 11-16.
Bell, Digby—Columbia, St. Louis, 11-16.
Beeline and Hetz—Pastor's, N. Y., 11-16.
Bennett, Johnstone—Keith's, N. Y., 11-16.
Bindley, Florence—Orpheum, Kansas City, 11-16, Orpheum, Omaha, 18-23.
Binns and Binns—Proctor's 5th Ave., 11-16.
Blocksom and Burns—Orpheum, Brooklyn, 25-30.
Bond, Fred—Proctor's 23d St., 11-16.
Bonner—Keith's, Providence, 11-16.
Booth, Hope—H. and S., Chicago, 10-23.
Brown, Tom—Howard, Boston, 11-16.
Bruns and Nina—Poli's, New Haven, 11-13, Taylor, Danbury, 14-16.
Buchan and Adelle—Orpheum, Brooklyn, 11-16.
Burch, Jack—Columbia, St. Louis, 11-16.
Burdette, J. S.—Proctor's 125th St., 11-16.
Burkhart, Lillian—Keith's, Phila., 11-16, Keith's, N. Y., 18-23.
Burnham, Sophie—Proctor's Palace, 11-16.
Burto-Lowande Circus—Keith's, Boston, 11-16.
Burton and Brookes—O. H., Chicago, 11-16.
Byron Family—Chicago O. H., 18-23.
Capitaine—Proctor's 5th Ave., 11-16.
Carter, Billy—Olympic, Chicago, 11-16.
Caswell and Arnold—Bijou, Washington, 11-16.
Castellatt and Hall—Columbia, St. Louis, 11-16.
Casto, May—Proctor's 5th Ave., N. Y., 11-16.
Chamberlin, Frank—Keith's, Phila., 11-16.
Christina, Mlle.—M. H., Brooklyn, 11-16.
Cincinnati, Max—Chase's, Washington, 11-16.
Circus, Carrie—Amsterdam, Holland, April 1-30.
Clarke, Harry—Howard's, Boston, 11-16.
Clayton, Jenkins and Jasper—Orpheum, Brooklyn, 11-16.
Clemence Sisters—Haymarket, Chicago, 11-16.
Clifford and Huth—Haymarket, Chicago, 11-16.
Cohn, C. E.—Casto, Fall River, 11-13, Lawrence, 14-16.
Cogan, Bacon and Rose—Pastor's, N. Y., 11-16.
Colby Family—O. H., Chicago, 11-16.
Collins, Four—H. and S., Harlem, 11-16.
Coote, Bert—K. and B., N. Y., 11-16.
Coulter and Starr—Howard, Boston, 11-16.
Courthope, Jane—Proctor's 58th St., 11-16.
Courtney, Maude—Keith's, Phila., 11-16.
Cressy and Dayne—H. and B., Brooklyn, 11-16, Gaiety, Brooklyn, 18-23.
Cullen, Jas. H.—Columbia, St. Louis, 11-16.
Cummings, Tony—Keith's, Boston, 11-16.
Cushman, Holcombe and Curtis—Chase's, Washington, 11-16.
Dagwell, Aurie—Proctor's, Montreal, 11-16, Pleasure Palace, N. Y., 18-24.
Dale, Musical—Columbia, St. Louis, 11-16.
DALE, A DOLLY—Columbia, Cincinnati, 11-16.
Daly, Lizzie and Vinnie—Hopkins', Chicago, 11-16.
Dandy, Jess—Brooklyn, M. H., 11-16, 5th Ave., N. Y., 18-23.
D'Arville, Camille—Keith's, Phila., 11-16.
Davies, Wm. Cahill—Empire, Toledo, 11-16.
Davis and Macauley—G. O. H., Indianapolis, 11-23.
Davis, Belle—Howard, Boston, 11-16.
Davis, Jessie Bartlett—Columbia, Cincinnati, 11-16, Empire, Toledo, 18-23.
Delaway, Helen—Proctor's, Albany, 11-16.
Delmore and Wilson—Casto, Fall River, 11-13, Lawrence 14-16.
De Mitt, Gertie—Casto, Lawrence, 11-13, Fall River, 14-16.
Dempsey Mack—Orpheum, Kansas City, 11-16.
De Wolf, Marie—O. H., Chicago, 11-16.
Donnelly and Paterson—Keith's, Boston, 11-16.
Downs, J. Nelson—Apollo, Dusseldorf, Germany, 1-31.
Duncan, A. O.—Orpheum, Brooklyn, 11-16.
Dupree and Dupree—Proctor's 23d St., 11-16.
Edyth, Rose—K. and B., N. Y., 11-16.
Eldridge, Press—Keith's, Boston, 11-16, Keith's, Phila., 18-23.
ELMORE SISTERS—Empire, Birmingham, Eng., 18-30.
Elsesia—Lyceum, Baltimore, 11-16, Grand, Washington, 18-23.
Elwood—Keith's, Providence, 11-16.
Empire City Quartette—Orpheum, Omaha, 11-16, Orpheum, Kansas City, 18-23.
Esterbrooke—Casto, Lawrence, 11-13, Fall River 14-16.
Estus, Ed—Proctor's Palace, 11-16.
Ethardo—Gilmore, Springfield, 11-16.
Eulette and Rinehart—Howard, Boston, 11-16.
Falk, Elinor—K. and B., N. Y., 11-16.
Farrell, Taylor—Proctor's 58th St., 11-16.
FAVOR AND SINCLAIR—Proctor's 125th Ave., N. Y., 18-23, Proctor's 125th St., N. Y., 25-March 2.
Fields, W. C.—Palace, London, 18, indefinite.
Fields and Ward—Granby, Norfolk, 11-16, M. H., Brooklyn, 18-23.
Finneys, The—Proctor's 58th St., 11-16.
Fisher, Mr. and Mrs. Perkins—Keith's, Providence, 11-16, Keith's, N. Y., 18-23.
Ford Brothers—Casto, Lawrence, 11-13, Fall River, 14-16.
Fowler, Alice—Casto, Lawrence, 11-13, Fall River, 14-16.
Fox, Will H.—Orpheum, Brooklyn, 11-16.
Foster, Miller and Burke—Shea's, Toronto, 11-16.
Gardner and Madden—K. and B., N. Y., 11-16.
Gardner Brothers—Pastor's, N. Y., 11-16.
Gordones, Three—Standard, St. Louis, 10-16.
Gaylor and Graf—Empire, Toledo, 11-16, Park, Youngstown, 18-23.
Gerber, Bobby—K. and B., N. Y., 11-16.
Geiger, John—Keith's, N. Y., 11-16.
Girard, Bertha—Olympic, Chicago, 11-16.
Golden, Geo. Fuller—K. and B., N. Y., 11-16.
Gorman and West—Olympic, Chicago, 11-16.
Graham, Curtis—K. and B., N. Y., 11-16.
Grapewin and Chance—Keith's, Boston, 11-16, Keith's, Providence, 18-23.
Grant, Sydney—Chase's, Washington, 11-16.
Grimm, Lores—Keith's, Boston, 11-16.
Hacker and Lester—Olympic, Chicago, 11-16.
Haldaburn Family—Keith's, Providence, 11-16.
Hale and Francis—Keith's, Philadelphia, 11-16.
Hammersmith, Geo.—Proctor's 5th Ave., 11-16.
Harcourt and May—Proctor's 23d St., 11-16.
Harding and Ah Sid—Keith's, Boston, 11-16.
Harlan, Otis—Music Hall, Baltimore, 11-16.
Harlow, Richard—M. H., Brooklyn, 11-16.
Harris, Tommy and Laura—Proctor's, N. Y., 11-16.
Hart, Annie—Orpheum, Brooklyn, 25-30.
Haynes, Gertrude—Gilmore, Springfield, 11-16.
Healy, John—M. H., Brooklyn, 11-16.
Heron, Edward J.—Keith's, Boston, 11-16.
HERRMANN, ADELAIDE—H. and S., Harlem, 11-16, Chase's, Baltimore, 18-23.
Hogan, Ernest—M. H., Brooklyn, 11-16.
Holloway Trio—O. H., Chicago, 11-16.
Holden—Proctor's, 125th St., N. Y., 11-16.
Hoseas, The—Proctor's, 5th Ave., 11-16.
Howard and Bland—K. and B., N. Y., 11-16.
Howards, The—Howard's, Boston, 11-16.
Johnson and Dean—Keith's, Philadelphia, 11-16.
Johnson and Hilliard—Standard, St. Louis, 10-16.
Johnson, Carroll—M. H., Baltimore, 11-16.
Johnsons, The—M. H., Baltimore, 11-16.
Keaton, Mr. and Mrs. Joe—K. and B., N. Y., 11-16.
Kelcy, Mr. and Mrs. Alfred—Proctor's, 125th St., N. Y., 11-16.
Kelly and Adams—Howard, Boston, 11-16.
Kelly and Ashby—Proctor's, 125th St., N. Y., 11-16.
Kenna, Charles—Duquesne, Pittsburg, 11-16.
Kenwick, Anna, and George Yeoman—Hopkins', Chicago, 11-16.
Keppler, Frances—Chase's, Washington, 11-16.
Kingsley, Julia—H. and S., Harlem, 11-16, Gilmore, Springfield, 18-23.
Knickerbocker Quintette—O. H., Chicago, 11-16.
Lane, Chris.—Olympic, Chicago, 11-16.
Lane Sisters—Standard, St. Louis, 10-16.
Lawlor, Chas. B.—Casto's, Fall River, 14-16.
Le Clair, Harry—H. and S., Harlem, 11-16.
Lee, Henry—K. and B., N. Y., 11-16.
Leon Sisters—Olympic, Chicago, 11-16.
Le Roy and Le Vantus—Keith's, Philadelphia, 11-16.
Leslie and Adams—Howard, Boston, 11-16.
Lewis and Ryan—K. and B., N. Y., 11-16.
LINTON AND WHITAKER—Novelty, Brooklyn, 11-16, M. H., Brooklyn, 18-23.
Litchfield, Mr. and Mrs. Neil—Boston Music Hall, 11-16.
Littlefield, C. W.—Proctor's, Montreal, 11-16, Proctor's, Albany, 18-23, Proctor's New York 23-April 1.
Little Fritzie—Proctor's, Lyric St., 11-16.
Lockette, Mattie—Proctor's, Palace, 11-16.
Long, Nick—Orpheum, Omaha, 18-23.
Loredo and Blake—Columbia, St. Louis, 11-16.
Lowe, Dorlon—Orpheum, Brooklyn, 11-16.
Lozelles, The—Howard, Boston, 11-16.
Lytton, Emily—Orpheum, San Francisco, 11-23.
Mahr, Agnes—K. and B., N. Y., 11-16.
Mallory Bros. and Brooks—Keith's, Providence, 11-16.
Mansfield and Wilbur—Proctor's, 5th Ave., 11-16, Proctor's, Albany, 18-23.
Marsh and Sartella—Empire, Cleveland, 15-20.
Marshall's Quartette—Chase's, Washington, 11-16.
Martine Brothers—Casto's, Fall River, 11-13, Lawrence 14-16.
Martins—Keith's, Boston, 11-16.
McKeever, Lizzie—Olympic, Chicago, 11-16.
McPhee and Hill—Lawrence 11-13, Casto's, Fall River, 14-16.
Meredith, Maud—K. and B., N. Y., 11-16.
Mignonettes, Four—Howard, Boston, 11-16.
Miles and Raymond—H. and S., Harlem, 11-16.
Millar Sisters—Pastor's, N. Y., 11-16.
Miller and Mac—O. H., Chicago, 11-16.
Milton and Nobles—Keith's, Providence, 11-16.
Montrell—Keith's, Providence, 11-16.
Moore, Marie—Howard, Boston, 11-16.
Mora, Helene—O. H., Chicago, 11-16.
Moreland, Beatrice—Orpheum, San Francisco, 10-17, Orpheum, Los Angeles, 24-31.
Moreland and Thompson—H. and S., Harlem, 11-16.
Morris, Ella—Proctor's, 23d St., N. Y., 11-16.
Morton and Dorothy—K. and B., N. Y., 11-16.
Morton, James J.—K. and B., N. Y., 11-16.
Morton, Sam, Kitty, and Clara—Haymarket, Chicago, 11-16.
Mosher Trio—Keith's, N. Y., 11-16.
Munroe, Bessie—Orpheum, Brooklyn, 11-16.
Murphy and Allen—Olympic, Chicago, 11-16.
MURPHY, MR. AND MRS. MARK—Orpheum, San Francisco, 11-23.
Myers Sisters—Proctor's, 23d St., N. Y., 11-16.
Nello—Columbia, St. Louis, 11-16.
Nelson and Leicester—Keith's, N. Y., 11-16.
Newell and Shevette—Keith's, Providence, 11-16.
Nichols Sisters—O. H., Chicago, 11-16.
Nobles, Milton and Dolly—Keith's, Providence, 11-16.
Norman, Mary—Orpheum, Kansas City, 17-23.
Nyra and Keaton—Proctor's, N. Y., 11-16.
Ober, George and Adelaide—Gilmore, Springfield, 11-16.
O'Brien and Houston—Casto, Fall River, 14-16.
O'Brien and Jennings—Keith's, N. Y., 11-16.
Omor, Inga—Casto, Fall River, 11-13.
O'Neil and Torp—O. H., Chicago, 11-16.
ONRI, ADELE PURVIS—Bijou, Richmond, 11-16.
O'Rourke, Eugene—Olympic, Chicago, 11-16.
Orth and Hart—Casto, Fall River, 11-13, Lawrence, 14-16.
Osterman, Kathryn—Columbia, St. Louis, 11-16.
Otts, Four—Keith's, Providence, 11-16.
Partellos, The—Plattsburg, N. Y., 11-16, Glens Falls, 18-23.
Pierce, Alice—Keith's, Boston, 11-16.
Pike and Kollins—Shea's, Buffalo, 11-16, Shea's, Toronto, 18-23.
Porters, Three—Shea's, Toronto, 18-23, Cook's, Rochester, 25-April 2.
Powell, Anna—Proctor's 23d St., 11-16.
Power and Hyde—O. H., Chicago, 11-16.
Ralph, Julia—Proctor's 125th St., N. Y., 11-16.
Rameses Terriers—Keith's, Providence, 11-16.
Rawlston, Zelma—Proctor's 125th St., 11-16.
Raymond, Alice—Casto's, Fall River, 11-13, Lawrence, 14-16.
Raymond and Kurkamp—Proctor's 23d St., 11-16.
Raymond, Lizzie E.—O. H., Chicago, 11-16.
Redding, Francesca—G. O. H., Indianapolis, 11-16, Orpheum, Omaha, 25-30.
Reed and Shaw—Keith's, Phila., 11-16.
Reed, Helen—Keith's, Phila., 11-16.
Renzetta Brothers—Keith's, Providence, 11-16.
Rice and Cohen—Keith's, N. Y., 11-16.
Rixford Bros.—K. and B., N. Y., 11-16.
Roattino, Adelina—Keith's, N. Y., 11-16.
Robbins and Trenoman—Keith's, Boston, 11-16.
Robertus and Willibald—M. H., Brooklyn, 11-16.
Rogers, Harry—Shea's, Buffalo, 11-16.
Roosevelts, The—Keith's, N. Y., 11-16.
Royle, Mr. and Mrs. Edwin—Empire, Rochester, 11-16.
Russell, Bijou—Casto, Fall River, 11-13, Lawrence, 14-16.
Russell, Leah—Haymarket, Chicago, 11-16.
Ruskel Trio—Haymarket, Chicago, 11-16.
Sabel, Josie—K. and B., N. Y., 11-16.
Saunders, Clark—Proctor's 125th St., N. Y., 11-16.
Saunders, Lucille—Shea's, Buffalo, 11-16, Shea's, Toronto, 18-23.
Schafer and Young—O. H., Chicago, 11-16.
Shean and Warren—Keith's, Boston, 11-16.
Sheridan and Forrest—Pastor's, N. Y., 11-16.
Sidman, Mr. and Mrs. Arthur—Keith's, Providence, 11-16.
Silvern and Emerie—Pastor's, N. Y., 11-16.
Silver, Mr. and Mrs. Lote—Shea's, Buffalo, 11-16.
Simon, Louis A.—Keith's, Boston, 11-16, Keith's, Providence, 18-23.
Smith and Fuller—Haymarket, Chicago, 11-16.
Smith and Powell—Proctor's 125th St., N. Y., 11-16.
Smith, Doty and Cox—K. and B., N. Y., 11-16.
Spilk, Herman—Columbia, St. Louis, 11-16.
Stephens, Hal—G. O. H., Indianapolis, 11-16, Columbia, Cincinnati, 17-23.
St. Onge Bros.—Haymarket, Chicago, 11-16.
Stine and Evans—K. and B., N. Y., 11-16.
Stone, Arthur H. and S.—Harlem, 11-16.
Sullivan, Mary—Olympic, Chicago, 11-16.
Sully, Lew—H. and S., Harlem, 11-16, M. H., Brooklyn, 18-23.
Sumstavo—Proctor's 23d St., 11-16.
Sweatnam, Willis P.—Proctor's 23d St., N. Y., 11-16.
Taylor, Belle—Howard, Boston, 11-16.
Terry and Elmer—Columbia, St. Louis, 11-16.
Thompson, Harry—Pastor's, N. Y., 11-16.
Thompson, Mollie—Gilmore, Springfield, 11-16.
Thorne, Mr. and Mrs. Harry—Empire, Toledo, 11-16, Park, Youngstown, 18-23.
Thurston, Howard—Palace, London, Nov. 12-March 31.
Titus, Lydia Yeamans—Proctor's 23d St., 11-16.
Trask and Gladden—Pastor's, N. Y., 11-16.
TROUHART, ISABELLE—Poli's, New Haven, 11-16.
Ward and Franc—Casto, Fall River, 11-13, Lawrence, 14-16.
Wayne and Caldwell—K. and B., N. Y., 11-16.
Welch, Joe—O. H., Chicago, 11-16.
Wesson and Walters—Park, Youngstown, 11-16.
Whitcomb, Hank—Keith's, Phila., 11-16.
Whitely, Dave—Casto, Fall River, 11-13, Fall River, 14-16.
Whiting Sisters—Shea's, Buffalo, 11-16, Shea's, Toronto, 18-23.
WEBER AND MANSFIELD—Park, Ave., 11-16.
WILDER, MARSHALL P.—G. O. H., Scranton, 11-16.
Williams and [illegible]—K. and B., N. Y., 11-16.
Williams and [illegible]—Bijou, Baltimore, 11-16.
Willis Family—[illegible] 23d St., 11-16.
Wills, O'Brien and [illegible]—Pastor's, N. Y., 11-16.
Wilson's Aerial [illegible] 125th St., 11-16.
Wilson, Fay M. [illegible] 11-16.
Wright, Fred—[illegible] 11-16.
Young, Rollo—[illegible] 11-16.
Zazo, Carl and Rosa—[illegible] N. Y., 11-16.

"THE HOUSE OF HITS."

[illegible] "The House of Hits" are out with [illegible] of their newest musical publications which promise to be the song features of the coming Summer season as well as of the Spring. These are headed by Ed Rogers' novelty, "Everybody Has a Whistle Like Me," introducing a unique whistling chorus; Heelan and Hoff's latest waltz song "June, June, June"; Bryan and Motje's new narrative ballad, "When They Play 'God Save the King,'" and Brown and Allen's quaint comic specimen, "Every Darky Had a Raglan on." These are only the latest and the list of other current successes would require a whole lot of space to enumerate. Among them may be mentioned, however, "When the Birds Go North Again," "My Heart's To-Night in Texas," "In the House of Too Much Trouble," "There Are Two Sides to a Story," "The Old Postmaster," "I'll Be Your Sweetheart," "Every Race Has a Flag but the Coon," "Table, I Kinder o' Likes You," "The Art of Picking Fowl," "Believe," "Too Late," "Last Night," "Sometimes, Dear Heart," "The Everlasting Light," and "The Song of Triumph," the six last named ranking as the leaders of present day high-class concert songs. The firm's catalogue offers many fine instrumental numbers as well, and may be had on application at their offices, 24 East Twenty-first Street, this city.

WILLIAM HEPNER'S NEW WIGWAM.

William Hepner, expert maker of wigs, has left the quarters in the Broadway Theatre Building that he occupied for three years. Last week he opened a new "wigwam," as one might call it, at 124 West Thirty-sixth Street. A MIRROR man, sighting the sign from Broadway, sauntered into the wigwam the other day and made a tour of inspection under Mr. Hepner's guidance. The new establishment is a model one in every way. It has the advantage of being centrally located, only a few steps from Broadway. The entire front is of glass so that the store is lighted splendidly. The furnishings are as luxurious as those of a swell Fifth Avenue tailor. A heavy carpet on the floor and quartered oak furniture give the place a parlor appearance. The walls are lined with glass cases containing wigs of every style, while a large mirror that reaches to the ceiling is a valuable feature. Beyond the salesroom are dressing rooms for men and [illegible] handsomely and completely furnished. There [illegible] a new branch of the business. Next comes Mr. Hepner's private office, neat and comfortable. A door leads to the work room, where a score or more wig makers are busy [illegible] orders. "It was necessary to move," said Mr. Hepner, "because the growth of my business [illegible] demanded more room. Three years ago, when I came [illegible] I was practically unknown in the trade. Now I am making wigs for about all the leading [illegible] and a multitude of less prominent [illegible] have supplied all the wigs for [illegible] New York productions. I have tried [illegible] new place of business as complete and [illegible] possible, believing that my clients will appreciate it. My Chicago house has also been thriving, and on May 1 is to be moved to larger quarters, [illegible] and Washington Streets, in the Chicago Opera House Block."

PENNSYLVANIA.

A new comedy drama, entitled P[illegible] on the fray in regard to lands in [illegible] not on our earth in the Fall by M[illegible] Pennsylvania is the joint [illegible] Hart, author of The Parish Priest [illegible] Hart, author of A Romance of [illegible] represents the best work of [illegible] It will be produced with [illegible] Spring.

A NEW RAILWAY.

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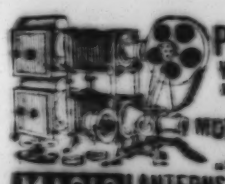
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[illegible] House; Helene [illegible] at the Chi[illegible] R. Raymond, Joe [illegible] Family, Burton and [illegible] Knickerbocker Quintette, [illegible] and Hyde, Marie De Wolf, [illegible] and Young Bill out the [illegible] Burke and co. appear in [illegible] Hacker and Lester, Murphy [illegible] Billy Carter, Carlisle's [illegible] Lizzie McKeever, Leon [illegible] and West, and Chris Lane also com[illegible] Altamber; Black Patti and her [illegible] —Hopkins': The vaude[illegible] bill 11-16 includes Lizzie and Vinnie Daly, Anna [illegible] and George Yeoman.—Haymarket: Cliff[illegible] and Hoch are stars 11-16. Sam, Kitty and Clara [illegible] Smith and Fuller, the Minnie Four, St. Onge Brothers, Lawrence Crane, Zazelle and Vernon, Carl and Nealy, Rudd Brothers, Russell Trio, Leah [illegible] and Clemence Sisters are also billed.—Trocadero: Fred Irwin's Burlesque co. 11-16. Pearl [illegible] Eight Cornellas, Marie Bagdon, Lizzie B. Nan, the Brownings, Grace Mantell, Phil Morton, and Barney Bernard.—Sam T. Jack's: The Tammany Tigers and the New York Stars consolidated the entertainment 11-16. The olio: Burke and McAvoy, Garber and Brown, the Glockers, Robinson and Irwin, La Belle Parsons, Henriette Dreyer, the Ricardos, and the Star Sextette.—Hurtig and Seamon's: Hope Booth is seen in her poses, with W. L. Bissell's Fads and Follies co. P. F. R.

BOSTON, MASS. For the vaudeville programme at Keith's 11-16 Kara heads the bill with his juggling act, while "The Girl with the Auburn Hair" remains one more week. Others are Press Eldridge, Louis A. Simon, Harding and Al. Sid, Loros Grimm, Mlle Olive, the Burto-Lowande-Wilson circus, Al. Shean and Charles L. Warren, Alice Pierce, Eddie Heron, Ascott and Eddie, the Balleys, Dorothy and Paterson, Martine, Robbins and Freeman, and the biograph.—At Leach and the Three Rosebuds head the bill at Music Hall 11-16, and Staley and Birbeck remain another week with their wonderful transformation act. With them are Lew Bloom, Pauline Morgan and Turner's "picks," Julian Rose, Rixford Brothers, Harry Watson and co., Florence Moore, Mr. and Mrs. Neil Litchfield, C. T. Orville, Master Frank, Dean Jose and co., Max Ritter, the Leytons, Ed. Rogers, and the vitagraph.—The Gay Morning Glories at the Palace 11-16 show Gertrude Darrell, the Romalo Brothers, Morrison and Berwick, Bixbee and Hughes, Grant and Grant, and Dryden and Leslie.—Rose Sydell's London Belles are at the Lyceum this week with Henley, McGowen and Handy, Esker Sisters, Campbell and Millidge, and Nelson Sisters, not forgetting Miss Sydell, who is a special favorite in Boston since her victory over the Watch and Ward officers.—The Royal Burlesquers are at the Howard Athenaeum this week with Coulter and Starr, the Lorelles, Kelly and Adams, Estelle and Rinehart, Trolley Car Trio, Four Mignonettes, Marty Moore, Leslie and Adams, and Belle Taylor. The house olio includes the Agbe Trio, Belle Davis, Tom Brown, Harry Clarke, Louie Dacre, Murphy and Willard, the Dalys, Lawrence Sisters, Phil and Carrie Russell, Hermann, Frank and Ida Williams, and Marshall.—At Austin and Stone's this week vaudeville is furnished by the Five Harveys, Mabel Wakeman, Brothers Marcella, Sisters Kinnard, Lee and Lawrence, Yeager, Kelly and Yeager, Evans and White, Three Black Diamonds, Gorman and Proctor, West and Williams, Ben Riggs, Coyne and Ardell, Dudley Sisters, Anna Southard, Al. Dashington, and William L. Baker.—Items: So far as Boston is concerned vaudeville has received an important recruit in Tony Cummings, who has been one of the favorites at the Castle Square ever since the stock co. has been at that house. He will appear at Keith's 18 in a sketch, Jack's Uncle, by Edwin P. Doss, formerly at the Columbia, supported by Eva Westcott and R. C. Krane. Mr. Cummings played a week some months ago at the Music Hall.—Robert Elliot, of Ben Hur, may play vaudeville engagements during the Summer with a well-known star actress.—Captain C. W. Eddy's exceedingly clever spectacular production by Boston society girls is going over the Keith circuit, as well as to Buffalo, Washington, and Toronto.—A. Paul Keith, son of B. F. Keith, who had been confined to his home at Longwood for a month with a severe throat trouble, was out last week. JAY BENTON.

PHILADELPHIA, PA.—The members of the White Rats are much in evidence in the Quaker City, and easily recognized by their insignia letters on which "W-R-a-t-s" is conspicuously displayed, the latest definition of which is "We Really Astonish the Syndicate." Their week's benefit at the Grand Opera House 4-9 proved the biggest week in the annals of vaudeville here. Manager Hoshim gives the house week 11-16, and the Rats present Sam Bernard, Henry E. Dixey, Dolan and Lenhart, Ida Van Sicklen and co., Kitty Mitchell, John Kernell, Wayne and Caldwell, Zeno, Carl and Zeno, Howard's ponies, Gilbert Girard, Genaro and Bailey, Carrie Graham, Vera King, the Tanakas, and Wormwood's dogs and monkeys. The season of opera at the Grand Opera House will be inaugurated April 15.—Keith's continues to the usual large audiences. Lillian Burkhart heads the list 11-16 with the first production on any stage of Jessie's Jack and Jerry. Camille D'Arville, Maude Courtney, Lost River Quartette, Johnson and Dean, Hale and Francis, Empire Comedy Four, Le Roy and La Vanion, Hank Whitcomb Band and Shaw, Tacherno's dogs, Frank Chamberlin, and the biograph complete the programme.—The Trocadero offers 11-16 the Bon Ton Burlesquers, olio features being Mlle. Dazzia, Shayne and Worden, Barrett Brothers, Viola Sheldon, Dave Nowlin, and Pat Davenport. Business large. Fred Irwin's Majestics 18-23.—Rice and Barton's Gaiety co. are at the Lyceum 11-16, with Eckoff and Gordon, Mullen and Dunn, Rice and Elmer, Maude Clifton, Princeton Sisters, and Frankie Haines. The Merry Maidens 18-23.—At the Star 11-16 are Frank E. Carr's Indian Maidens, with Pearl Marquim, Swan and Earhard, Mack and Matthews, Bessie Phillips, Cunningham and Smith, Belle Gordon, and Le Mar Sisters.—The Dewey Extravaganza co., with Les Belles Zouaves as special card, are at the Kensington 11-16. Lottie Fremont, Jordan and Welch, two Lavines, Jennings and Alto, Quigley Brothers, and Wolf and Hilton fill out the bill. Rentz-Santley co. 18-23.—Item: The remains of Walter Ford, who died at Palm Beach, N. Y., 5 were buried 8, in Fernwood Cemetery, this city. S. FERNBERGER.

WASHINGTON, D. C.—At Chase's New Grand 11-16 Rose Coghlan, assisted by Louis Massen and co., is the Star in The Ace of Trumps. Others are Cushman, Holcombe and Curtis, Ryder's animals, Max Cincinnati, Frances Keppler, Sydney Grant, Bert Marshall, and the biograph. Next week a special engagement is that of Homer Lind and co. in Willard Holcomb's operatic sketch, Gringoire, the Street Singer.—Kernan's Lyceum presents T. W. Dinkins' Utopians, including Chuck Connors, Hickman Brothers, Probst and Rugg, Whiting Sisters, Odell and Perry, and Garnold and Gilmore. It is announced that on Friday night John Haley and Louise Hannegan will be married on the stage. The Dainty Duchess 18-23.—The Bijou offers 11-16 the Dainty Paree Burlesquers, with the Kitamura and Takezawa Japs, Kawaza, Carroll and Elliston, the Murphys, the Batchelor Sisters, the Grahams, and Caswell and Arnold, who joined here and made their usual hit. JOHN T. WARDE.

BUFFALO, N. Y.—The White Rats have been at work here, and the Bon Ton Burlesquers, who appeared at the Court Street Theatre Feb. 25-2, were forced to disband at the close of their engagement. Most of the co. went to New York to secure new engagements. This week Shea's Garden Theatre was closed owing to their action. Fulgora's Stars had been booked nearly a year ago, and when the White Rat trouble commenced Manager Shea tried to cancel, but Manager Fulgora is said to have guaranteed that his Rat actors would stand by him and play the engagement. The co. laid off here last week and claimed they would play as agreed. For safety, however, Manager Shea engaged a lot of extra acts to take their places in case of strike. Both Monday and Tuesday matinee performances weer carried out and then Mr. Shea, feeling that he would not be troubled, dismissed his duplicate performers and they left the city Tuesday afternoon. That night, after the house had been filled with a big audience and just at time for the performance, the Rat fever broke out and he was forced to dismiss and disappoint the audience and close the house for the rest of the week. Those who backed out were the Four Huntings, Zeb and Zarrow, Polk and Kollins, Edna Collins, Kara, and the Haymans, Lillian Burkhardt, Fuller, Moller and Burke, and Macart's dogs and monkeys were ready to proceed, but could not make up for the loss of the seceders, so no bill was attempted. Manager Shea immediately left for New York to attend the meeting of the vaudeville managers, and book an extra big bill for next week.—Court Street Theatre: The Bowery Burlesquers 4-9, including Nova Aymar, Lewis, Elliott and Hibbington, the New York Four, Taylor Trio, Flying Banvards, and Cornbell and Cardfield. Robie's Knickerbockers 11-16.—Bijou: A big spectacular performance, The Debt, Dorothy, under management of Thomas Van Anden and James Howe, is being prepared to occupy the Court Street during the Pan-American Exposition, and the stage is to be considerably enlarged for it.—A lot of Shea's employes, including members of the orchestra, at Niagara Falls, Press Agent O'Brien, and Messrs. Meyers, Perkins and Malloy, enjoyed a sleigh ride and banquet. FRANK E. WILCOX.

CLEVELAND, O. Irwin's Majestics put in a good bill at the Star 4-9. Keith and Dill and the Marville joined here. Vanity Fair 11-16. In the olio headed by Frank Bush, are Nibio and Riley, Harry Hastings, Her and Walton, the Kremnuras, Comellis Sisters, Weston and Beasley, and Princess Kiku. At the Empire Fanny Rice will head the following bill 11-16: Grace Van Studdiford, Ralph Johnstone, Midgely and Carlisle, Stelting and Revello, Jenny Eddy Trio, Vernon, Newell, Chinquilla and Dunfrie, and the Runkel children.—Item: Manager L. M. Flirick, of the Empire Theatre, left for the East 5 to attend the meeting of managers in New York 6.—Louis Hartman, assistant stage manager at the Empire, has resigned and is now in a like capacity at the Cleveland Theatre, where he was for a number of years.—Through the refusal of the Mayor to issue a permit, the benefit for the White Rats, to be given at the Star 3, did not materialize.—There are rumors of options for the building of a new theatre in one of the skyscrapers to be erected this Spring and Summer in Euclid Avenue. It is said that one of these is held by the syndicate back of Harry Williams, of Pittsburgh. The following item appeared in a local newspaper before the formation of the Vaudeville Managers' Association: "Manager Hennessy, of the Empire Theatre, Cleveland's leading vaudeville theatre, says that he objects to the vaudeville trust, because in his opinion it will attempt to grade the salaries of actors, and because it will attempt to prevent any one from establishing a rival theatre in any town where the vaudeville circuit already has one by blacklisting the artists who would play in the independent theatre. Mr. Hennessy says that either of these acts on the part of the trust could only have a bad effect on the profession." Mr. Hennessy is now managing the New York headquarters of the Managers' Association. WILLIAM CRASTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill 4-9 was one of the strongest of the season. Nearly every act was new to this city. The Agoust Family, in a clever exhibition of juggling; Eddie Heron and co., in A Friend of the Family; Press Eldridge, May De Sousa, Helen Reed Trio, Dupont and Lethian, and Jane Courthope and co. proved excellent entertainers. The remainder of the bill included the biograph, Elseeta, Ascott and Eddie, Donnelly and Patterson, the Balleys, Burto-Lowande Circus, Robbins and Trenaman, and Jacklin and Ingram. For 11-16: Milton and Dollie Nobles, Mr. and Mrs. Arthur Sidman, the Four Otts, Newell and Shevette, Montrell, Enrico Marco Scaguamello, Haldaburn Family, Bonner, the performing horse; Mallory Brothers and Brooks, Rano's bull terriers, Renzetta Brothers, Elwood, and the biograph.—Olympic (Spitz and Nathanson, managers): Weber's Dainty Duchess gave a smart bill 4-9 to large houses. The bill was particularly strong. Brown, Harrison, and Brown scored a tremendous hit, and other successful turns by Joe and Nellie Doner, Annette Peyser, Fields and Fields, Russell and Tillyne, Harvey Sisters, and Evelyn Fonner were liberally applauded. A Social Maid 11-16.—Westminster (George H. Batcheller, manager): House was dark 4, owing to the fact that Rose Sydell's London Belles were stalled in a snow storm up North. The co. jumped here from Montreal and did not get in till midnight. The week engagement opened 5 to a large house. In the co. were Rose Sydell, the Van Cooks, Billy Hart, Langdon and Foster, Esher Sisters, Joseph Mitchell, Brown and Anderson, James Le Claire, and the Nelson Sisters; first-class bill. Trocadero Burlesquers 11-16. HOWARD C. RIPLEY.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager; J. E. Wiggins, resident manager): A good bill 4-9 included the Strakosch Opera co., Sugamoto's Japs, Clipper Quartette, Helen Vetter, the Colinis, Si Stebbins, Fitzgibbon, McCoy and Fitzgibbon, Charlie Welch, and the biograph.—Empire (H. C. Jacobs, manager): The White Rats, as represented by Charles Leonard Fletcher and a strong aggregation, attracted packed houses 4-9. The programme included James Thornton, Hines and Remington, Al. Leach and his three Rosebuds, the Toozoonin Arabs, Lawrence Sisters, Barry and Halvors, and Raymond Musical Trio. For 11-16: Mr. and Mrs. Edwin Milton Royle and others.—Items: Manager J. H. Moore was in town 4 looking over the situation in vaudeville and departed for New York same date. He was reticent about the trouble on his circuit. Charles Leonard Fletcher and his coadjutors are highly elated over the warm reception tendered the White Rats by our amusement goers. The Rats volunteered their services to an entertainment for the benefit of the sufferers in the late fire in this city.—Mr. Jacobs donated the use of the Empire, and the entire receipts were handed over to the Mayor for distribution. J. W. CARRUTHERS.

JERSEY CITY, N. J.—The Bon Ton still keeps up its phenomenal business. Phil Sheridan's new City Sports 4-9. The olio is the best part of Mr. Sheridan's show, the closing act being especially poor, even with a game of basketball between the chorus women as a novelty. Chrissie Sheridan is as clever as ever and as full of fun. Brandon and Clare start the olio, followed by the Magnolia Trio, Mayer, Carroll and Mayer, Craig and Ardell, Mark and Kittie Hart, Kitty Miley, and the Josselin Trio, clever trapeze people. Mrs. Nation's Crusade is a funny bit in the afterpiece. Matt Flynn's Big Sensation 11-16.—Items: James J. Finn, now in retirement here, intends to return to the varieties, and is rehearsing a new act, An Editor's Day Off.—Craig and Ardell are doing a fine musical act with the City Sports co., and Kitty Miley's illustrated songs are a feature. WALTER C. SMITH.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Little plays were the rule 4-9, and the large audiences seemed to like the innovation. Homer Lind and co. presented Gringoire, the Street Singer; Mary Scott and support offered In Washington's Time; Madelyne Marshall and a bevy of chorus girls presented Miss Bright from Brighton, and Hattie Belle Ladd and others were seen in A Modern Galatea. John E. Crandall, Gertie De Milt, and the biograph filled out the bill. James Richmond Glenroy was "taken sick" fifteen minutes before his act went on, but after a visit from a physician and a constable, he concluded to pay Manager Wilton $50 forfeit and to retire gracefully. A few hours later, before he had time to leave town, he was seized on the street with an epileptic fit, and found himself in a hospital after all. Augustus Cook and co. 11-16. JOHN M. KENDALL.

BALTIMORE, MD.—Reilly and Wood's show is at the Auditorium 11-16 with the Cyclone Six, Jordan and Crouch, Keno, Welch and Melrose, Four Emperors of Music, Bennett and Stembler, Junie McCree and co., Fanny Fields, Ollie Young and Brother, Pat Reilly, and Frank D. Bryan. Rose Melville in Sis Hopkins 18-23.—The White Rats Specialty co. at Music Hall 11-16 present Orla Harlan, Jennie Yeamans, Mr. and Mrs. Edward Milton Royle, Williams and Tucker, the Juggling Johnsons, Eleanor Falk, and Carroll Johnson.—The bill presented at Chase's Lyceum 11-16 shows Lottta Gladstone, Elseeta, the Razarfs, Streator Zouaves, Billy O'Day, and La Petite Mignon.—The City Club co. hold the stage of the Monumental 11-16. Miss New York, Jr., 18-23. HAROLD RUTLEDGE.

ST. LOUIS, MO.—The Columbia did large business 4-10. The programme showed Hyde's Comedians, headed by Helene Mora, with Lizzie B. Raymond, Joe Welch, Nichols Sisters, Musical Collos, and the Holloway Trio. For 11-17: Sam Lockhart's elephants, Musical Dale, James H. Cullen, Flora Adler, Herman Spilk, Nello, Digby Bell, Kathryn Osterman, Terry and Elmer, Castelleo and Hall, Loredo and Blake, Jack Burch, and the kinodrome.—The Bohemian Burlesquers at the Standard brought Billy B. Van as prime favorite 4-10 to big audiences. For 10-16 Manager Butler has the High Rollers. The olio: Al. Raymond, Carleton and Weber, Lucia Kooper, Munroe Sisters, and Cooper and Reynolds. The Ramblers 17-23.—Item: Fred Warren and Al. Blanchard rested here last week. J. A. NORTON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Maurice E. McLoughlin, resident manager): Bill 4-9 was entertaining and included Hilda Thomas and Lou Hall, Pete F. Baker, Carmella and Stock, Whiting Sisters, the Lamonts, Armlinta, Aurie Dagwell and Thurman, Helen Dauvray, J. W. Albaugh, and others 11-16.—Gaiety (Agnes Barry, manager): The Big Sensation Burlesquers drew crowds 28-2. In the olio were Verdier Sisters, Adams and Kelly, Courtney and Nelson, Conroy and Keeler, Kitty Clements, Keeley Brothers, and the Grundy Trio. The Gay Morning Glories 4-6, showing Gertrude Darrell, Romalo Brothers, Morrison and Berwick, Tommy Burnett, Dryden and Leslie, Bixley and Hughes, and Joe Fields. Royal Burlesquers 7-9. CHARLES N. PHELPS.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Although it was Lent, stage room was borrowed to accommodate callers Feb. 25-3. Idalene Cotton and Nick Long met with a warm welcome. Dorothy Studebaker, for some time a resident of this city, made her first appearance here and won applause with well rendered songs. George Austin Moore scored in descriptive songs. J. K. Murray and Clara Lane sang sweetly. Johnnie Johns was exceedingly bright and funny with parodies far above the average. Lizzie and Vinie Daly danced cleverly. Kathryn Osterman went satisfactorily, and the Empire City Quartette's good singing closed the services. Inaugurators 4-10: Bunch, Rudd and co., Al. and Mamie Anderson, and A. L. Guille. S. B. DEWEY.

PITTSBURG, PA.—Lafayette and his co. were at the Duquesne 4-9. Although this is their second visit this season, the house was as well filled as before. Lafayette himself won much applause. The co. included James and Bernie Farley, Stone and Evans, Smith, Doty and Coe, Howard and Bland, Maud Meredith, Kelly and Ashby, assisted by Miss Roberts and James J. Morton, Haverly's Mastodon Minstrels 11-16. Vanity Fair was welcomed by large audiences at the Academy 4-9. Lillian Walton, with her fine voice, was the favorite. The olio included Frank Rush, Harry Hastings, Sisters Comellis, Her and Walthan, Nibio and Riley, Weston and Beasley, and the Kumuras. Fred Irwin's Majestics 11-16. L. W. MENDENHALL.

INDIANAPOLIS, IND.—The feature at the Grand Feb. 25-2 was Fanny Rice in Nell Gwyn, appearing to excellent advantage. Others were the Navarros, Mr. and Mrs. Harry Thorne, Frank and Lillian Smith, Mlle. Rialta, James Cullen, Knight Brothers, and Belle Williams.—The Empire had 25-27 The Jolly Grass Widows, led by Mlle. Dilka and Carrie Dalton. It was well received. A New York Girl 28-2, with Howard and Emerson, the Livingston Family, Williams and Adams, Kelly and Davis, Kitty Nelson, and Anderson and Wallace; business good. WILLIAM BLAKEMAN.

MONTREAL, CAN.—Proctor's (late Her Majesty's) opened as a vaudeville house 4. If the audiences of the first day are a sample of what they are to be in future, the venture should be a big success. Several pretty new drops have been painted and the stage settings are brightened up. The ushers and attaches are in uniforms, and everything possible is done to make the audience feel comfortable and at home. The chief feature was the Marcel art tableaux, which are away ahead of anything of the kind seen here before. Torent, Kalmo, Mattie Lockette, Edsall and Berins, Mr. and Mrs. Keaton, and the kalatechnoscope all scored. W. A. TREMAYNE.

CINCINNATI, OHIO.—The Columbia had a good bill 4-9 with Francesca Redding and co. in Her Friend from Texas, Truly Shattuck, Mr. and Mrs. Harry Thorne and co. in An Uptown Flat, Charles Kenna, the Navarros, James H. Cullen, Charles R. Sweet, and the biograph.—The Ramblers returned to the people 4-9 with a programme largely altered from that of their November visit. In the olio were Burke Brothers, Raymond and Clark, Kelley and Reno, Sandford and Hensel, Ruby Sisters, Dora Dewere, Grace La Rue, Virginia Lee, and Mlle. De Leon. H. A. SUTTON.

MILWAUKEE, WIS.—At the Star, Rice and Barton's Big Gaiety co. played 3-9 to S. R. O. Satisfactory performance, with Rice and Barton, Eckoff and Gordon, Revere Sisters, Princeton Sisters, Ruff and Ritto, and Idylle Vyner, as features. Fred Elder's Night Owls 10-16.—At the Panorama Building Frank C. Bostock's Zoo continues to attract. CLAUDE L. N. NORRIE.

TORONTO, CAN.—Shea's (M. Shea, manager): Grace von Studdiford was the topliner 4-9. She more than justified expectations. Miss von Studdiford has a very rich voice, and her manner is graceful and pleasing. Murphy and Allen made a hit in The Bifurcated Girl. Miss Allen is a Canadian girl and unusually clever. Ralph Johnstone and Bessie Lamb also made hits. Others were Ethertus and Wilfredo, Sisson and Wallace, the LeRoys, and the biograph.—Royal (J. C. Coulson, manager): The bill 4-9 was rather below the average. J. V. McAFEE.

OMAHA, NEB.—At the Creighton-Orpheum 4-9 were the Nine Nelsons, Dempsey, Keller and Mack, Hacker and Lester, Mrs. Elitz Paxton, Ahern and Patrick, the Leamer Sisters, and Conkley and Hustead; business excellent.—Fred. Irwin's Burlesque co. were at the Trocadero 4-9. The olio: The Brownings, Bernard and Watson, Marie Barrison, P. H. Morton, Lizzie Van, Grace Mantell, and Pearl Costagnino. J. R. RINGWALT.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): H. C. Jacobs' Butterfly Burlesquers 3-9. Crowded houses. Professor Woodford's trained animals were a feature. Amie Nelson, John West, Leslie and Curdy, Barth and Fleming, and the Metwest Duo scored. Manager Singer says that they will be obliged to enlarge the seating capacity of the theatre to meet increasing patronage. GEORGE H. COLGRAVE.

TOLEDO, O.—Empire (L. H. Garson, manager): For 4-9: Anderson and Wallace, Gertie Le Clair, Mr. and Mrs. Harry Jackson, The Quality Girl, Deltorelle, Stephens and Deltorelle, Joseph Hart and Carrie De Mar, Vernon, Lydia Yeamans Titus, Louis Granat, O'Meers Sisters, and Barnett and Rich; good houses. C. M. EDSON.

NEWARK, N. J.—Dewey Extravaganza co. provided entertainment at Waldmann's Opera House 4-9. In the Olio were the Lavines, Lottie Fremont, Quigley Brothers, Les Belles Zouaves, Jordan and Welch, Jennings and Alto, Wolf and Milton; good business. Bowery Burlesquers 11-16. C. Z. KENT.

MINNEAPOLIS, MINN. The French Beauties at the Dewey Theatre 3-9 to good sized houses scored an emphatic hit. Grimes and Harvey, Beach and Bechler, Russell and Richards and Telka Rogers made an excellent olio. F. C. CAMPBELL.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Augustus Cook, in a Napoleonic sketch, was the chief headliner 4-9, and was effective. John Mayon and co., in The Man Upstairs, were leading fun makers. Mart Keagan, as Bridget, being the hit of the cast. Adele Purvis Ouri did some wonderful balancing. Other features were the Two Luciers, Blaney Comedy Four, Tom Brown, the Browning Sisters, M. Finn, Wood and Ray. For 11-16: Gertrude Haynes, Eduardo, George and Adelaide Ober, and Mollie Thompson.—AUDITORIUM (Agnes Barry and Co., managers): The White Rats had the run of the house 4-9 and put up a good bill. George Alexander, the musical hobo, was one of the hits, and McPhee and Hills' surpassing work on the bars another. Shean and Warren had a funny travesty on Quo Vadis, and the Namoto Brothers did clever acrobatic work. Then there were Edwards, Kernell and Williams in a comedy sketch, Ethel Robinson, White and Simmons, and Fogarty and Lavigne. Imperial Burlesquers 11-13.—Item: Neither house did a very large business after Monday, when both were packed.

SYRACUSE, N. Y.—Grand Opera House (Graff and Shubert, managers): Jessie Bartlett Davis and Marie Wainwright were the headliners 4-9. Others were C. W. Littlefield, Eduardo, Mon and Goodrich, Herbert and Willing, Mackie and Walker, Andrews and Feld, Secker, Wilkes and Secker, Jr., and the kinodrome; business big. Week 11-16: Marshall P. Wilder, Sisters O'Meers, the Jacksons, Fitzgibbon, McCoy, and Fitzgibbon, Westman and Wren, Si Stebbins, Belle Williams, and the kinodrome.—Dumfee (Charles P. Salisbury, manager): Edwin Milton Royle and Selina Fetter, Leroy and Clayton, Genaro and Bailey, George C. Davis, Three Westons, Reilly and Hughes, Herbert's dogs, Nellie Nichols, and Fields and Ward. 4-9; attendance good.

KANSAS CITY, MO.—Lockhart's elephants were the biggest and best things at the Orpheum week 4-9. The work of these animals is truly wonderful, and Mr. Lockhart appears to improve their performance each year. He has departed from all tradition in his training methods. Elephants that do cake walks on their hind feet, roll ten pins with the precision of a professional, walk forward and backward on bottles, ride bicycles and perform other difficult feats are unusual. Foy and Clark in The Spring of Youth, divide honors with the pachyderms. There were other good features.

PATERSON, N. J.—Bijou (Abe Leavitt, manager): The Rose Hill English Folly co. 4-9 presented a good bill to large audiences. Weber's Dainty Duchess 11-16.—American (William T. Heffin, manager): Opened 4 with following performers for week: Halford and Worth, Howard, Gaudier and Renner, Nina, Joe Herdman, Esterbrook Brothers, Harry Evans, and the cineograph. Business fair and patrons were well pleased with the performance. Manager Heffin, the new proprietor, has had considerable experience in this line of business, and his efforts should be successful.

YONKERS, O. Park (Edward Stanley, manager): Week Feb. 25-2 drew record breaking receipts. Vaudeville has surely come to this pretty house to stay. For 4-9: Julia Kingsley, assisted by W. Nelson Lewis, in Her Uncle's Niece; Rialta, the Musical Kelsts, Brothers Rosse, Knight Brothers, Gray's marionettes, Goldsmith Sisters, Josephine Harvey, and the biograph. Adams' Pantomime co. 11-16. Item: Manager Stanley is already booking strong attractions for the Park Casino.

DETROIT, MICH. Daniel E. Bandmann headed the Wonderland's list in a short edition of David Garrick 4-9. Others were Newell, Chinquilla and Lone Star, two of whom are Indians. Chinquilla singing very prettily both in Indian language and in English, while Lone Star is an accomplished harpist; James T. Kelly, Dorothy Carter and George Blakely in a bagpipe skit; the Andersons, Belle Williams, Ah Ling Foo, and the biograph.

LOWELL, MASS. Savoy Theatre (Frank C. Mack, manager): For 4-9: Burt Marshall co., Farnum Brothers, John Barker, Madame Garrette's birds, William Rowe, Murphy and Willard, and the biograph; excellent entertainment to large houses. For 11-16: Joe O'Hare, Gardiner and Vincent, Three De Rollers, the Demuchs, Mr. and Mrs. Frank Lavarnie, the Whirlwind Dancers, and the biograph.

FALL RIVER, MASS.—Empire (A. F. Rich, manager): Dark 4-9.—Casto (Al. Haynes, manager): For 11-13: Alice Raymond, Martine Brothers, Delmore and Wilson, Elton Russell, Orth and Hart, Inge Orner, Ward and Franc, and C. F. Coffin. For 14-16: Charles E. Lawlor, Gertie De Milt, the Estebrooks, Ford Brothers, Alice Fowler, O'Brien and Houston, McPhee and Hill, and Dave Whitcle.

LAWRENCE, MASS. Casto (Al. Haynes, manager): In the bill 4-6 were John and Lillian Black, the Goolmans, Nate Laurell, Billy Barlow, Joe O'Hare, Nedro Perry, De Rollen Brothers, and Julian Rose. For 7-9: Campbell and Dare, William Foote, Manley and Rose, Madge Sadel, Gus Burkhart, Manning and Duerow, and Lydia Hall; business good.

BROCKTON, MASS. Park (James Hulbert, manager): This house reopened under new management presenting vaudeville performances 4-9. Cavanaugh and Hamilton (local talent) were well received, and did a good act. Others were Sanger and Steward, Dan Anderson, Donno Brothers, Annie Martin, Major English, Bell and Richards, Will Hines, and the biograph.

RICHMOND, VA. Bijou (Jake Wells, manager): The patronage at this house has not suffered by the White Rats, as the management has provided a bill for this week which has not previously been excelled. Corinne, Ida Mulle, the Five Olnecs, the Lentons, Professor Powell and the Prouty Brothers were in the bill.

NEW BEDFORD, MASS. Shoofly's (Shoofly and Buffington, managers): For 4-9: Harris and Walters, Dooling and Fowler, Gorman and Proctor, Lawrence Sisters, Cooper and Bailey, Frank and Ida Will Burns, and Edward Marwell; big business.—Palace (A. J. Leavitt, manager): A. J. Letendre, Van Alloy, Allen and Claire, Lou Carleton, and Gordon and Lick.

SAN FRANCISCO, CAL. The Orpheum had as headliners Feb. 25-2 Robert Hilliard and co., and Katherine Bloodgood. Mr. Hilliard presented The Litelest Girl. Other features were A. L. Guille, John Le Hay, the Brothers Bard, Dumond's Minstrels, Al and Mamie Anderson, and the Kelcey Sisters.

ATLANTA, GA. Lyceum (R. Coley Anderson, manager): 4-9 big business. Della Fox, the headliner, made a hit. Others were Emerson and Omega, William O'Day, Ryder's monkeys, the Razarfs, Ameta, and the biograph.—Imperial (Frank Rinney, manager). Good houses were evident 11-16.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): Excellent bill 4-9 including the Countess Von Hatzfeldt, Mr. and Mrs. Nell Litchfield, Leona Raymond, Gregory and Darrell, Murray and De Forrest, Master Burke, the Parcursts, and the vitagraph.

SCRANTON, PA.—Gaiety (Alf. G. Herrington, manager): Miss New York, Jr. 4-6: big business. In the co. were Emma Kraus, Julia and Harry Sevans, Clifford and Burke, and Farnum and Nelson. Twentieth Century Stars 11-13: Little Egypt co. 18-20.

WILMINGTON, DEL.—Duckstader's (W. I. Duckstader, manager): Bill 4-9: Ada Jones, Mortimer and Nelson, Miles and Raymond, Mr. and Mrs. Tony Farrell, Taggart and Cole, Hedrix and Prescott, Baby Marjorie, Manley and Rose; good business.

NEW ORLEANS, LA.—Academy of Music (Parson E. Davies, manager): Harris Morris' Twentieth Century Maids 4-9. A series of living pictures met with commendation.

LOUISVILLE, KY.—The Buckingham had the High Rollers 3-9. The olio: Al. Raymond, Lucia Kooper, Cooper and Reynolds, Carlton and Weber, and Monroe Sisters.

GLENS FALLS, N. Y.—Capital Music Hall (John Donahue, proprietor): For 4-9: The Ashbys, Stewart Sisters, Madge Duytelle, Nellie Ahnquist, and Bebe Palmer. Attendance good.

READING, PA.—Bijou (Updegraff and Brownell, managers): The Dainty Paree Burlesquers 7-9. Large audiences. Performance good, the Sisters Leon deserving special mention.

EASTON, PA.—Wonderland (Otto Rost, manager): The Dainty Park Burlesquers 4-6. The olio: The Murphys, Sisters Batchelor, Carroll and Elliston, Sisters Leon, and the Grahams; good business.

MILFORD, MASS.—Palace (W. Strieter and Co., managers): Week 4-9: Emery and Russell, John and Hattie Fagan, Phyllis Gulmere, and Signor Guillette.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. R. Smith, manager): The Tammany Tigers 4-9, big business. The co. included many clever people.

NEW BRITAIN, CONN. Opera House (W. W. Henna, manager): Dainty Paree 21.

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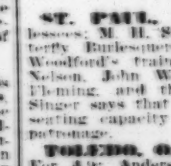
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CORRESPONDENCE.

(Continued from page 7)

ent pleased fair audience with The New Dominion 1. Jack Hoeffler co. in The Woman in Black, The Ranch King, A Daughter of Cousica, Alone in Greater New York, Hearts of Gold, The Octoroon, The Bowery Boy, and The Blue and the Gray, to fair business 4-9. De Rollis and Nelson were very good. Martin's U. T. C. 11. Side Tracked 14. A Trip to Countown 15.

HARRISBURG.—GRAND OPERA HOUSE (S. Appell, manager): A Runaway Girl to good business Feb. 27; appreciative audience. Alice Nielsen in The Fortune Teller 28; S. R. O. Miss Nielsen is new to our people and was much admired. The opera was handsomely costumed and staged. The Burgomaster 1 pleased small audience. The Real Widow Brown 2; fair business. The Missouri Girl 4; fair attendance. William H. Crane in David Harum 5. Gertrude Coghlan 6. Edwin Young co. 7-9.

HAZLETON.—GRAND OPERA HOUSE (Henry Walsor, manager): Dr. Robert S. MacArthur lectured to good audience 1. Hogan's Alley drew good houses 2; pleasing performances. Little Irene Myers co. opened a remarkably successful engagement 4 in The Stowaway, turning several hundred away, following with The Two Orphans, The Ensign, Under Two Flags, and Little Lord Fauntleroy to capacity. Walter E. Perkins 16. A Trip to Countown 19. Tennessee's Pardner 22.

LEBANON.—OPERA HOUSE (Haas and Kent, managers): H. Spillman Riggs Feb. 28 delighted S. R. O. In the Path of the Plague 7 canceled. Twentieth Century Stars 11. Franciscus 14. Bell's Vaudeville co. 18. The Missouri Girl 21. Next Door 28.—ITEM: Little Pearl's co., composed of the stage hands of the Opera House, assisted by local talent, are preparing for a Spring and Summer tour. John Sandherr is manager.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley lessee; Charles Hausmann, resident manager): The Real Widow Brown 5; fair house; co. good. The Missouri Girl 6; poor house; fair co. Clay Clement in The New Dominion (return, benefit Elks) 7; large house; excellent co. Dutch Pinafore 9. Young Dramatic co. 11-13. Sis Hopkins 15. Side Tracked 16.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): William H. Armstrong's artistic pictures of The Little Minister, giving great satisfaction to good house 5. Tennessee's Pardner pleased greatly 6. Gertrude Coghlan 7. Old Arkansaw 9. Jack Hoeffler co. 11-16. The Game Keeper 15. United States Marine Band 19. Haverly's Minstrels 22. The Man from Mexico 23.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Edwin Young co. Feb. 28 in The Heart of the Storms, East Lynne, Lost and Won, and The Little Detective; fair business; appreciative audiences. Tennessee's Partner 4; fair and enthusiastic audience. Clay Clement 5 in The New Dominion; good audience; co. strong. Ben-Ton Stock co. 11-16.

SHENANDOAH.—THEATRE (Nathan Appell, manager; E. H. Carpenter, resident manager): Quo Vadis Feb. 27 pleased fair house. American Opera co. in Faust to fair business 1. Clay Clement in The New Dominion (return) 4; large and appreciative audience. Hogan's Alley 5; satisfied good house. Franciscus, magician, 6; canceled. Elias Day 7. The Missouri Girl 9. Holden Comedy co. 18-23.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Eight Bells Feb. 28; excellent entertainment; big business. A Black Sheep 1; fair performance; attendance good. The City of New York 2; light business. Hello, Bill 4; attraction good; large audience.—ITEM: Harry E. Knowlton, former manager of the Lyceum of this city, and Wonderland, Buffalo, N. Y., has signed as press representative for Walter L. Main's Circus.

CHESTER.—GRAND OPERA HOUSE (Charles Hargreaves, manager): Alma Chester co. 4-9 to large houses in good performances of East Lynne, Hoodman Blind, The Diamond Breaker, Hermione; or, The Cross of Gold, The Lady of Lyons, Little Lord Fauntleroy, Beacon Lights, and An English Rose. Primrose and Dockstader's Minstrels 11. Miss New York, Jr., 15, 16.

CONNELLSVILLE.—GRAND OPERA HOUSE (Harry Beeson, manager): Old Arkansaw 6 pleased large audience. A Young Wife 8. Columbia Opera co. 11-16. Secret Service 19. Joseph Jefferson 20. The Sunshine of Paradise Alley 25. A Trip to Chinatown 27.—ITEM: Frank Minnis, of Old Arkansaw, was initiated into the Elks here 6.

CORRY.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Martin's U. T. C. 1, big house. Keystone Dramatic co. 4-9 opened to capacity and continued to good business in Escaped from the Law, Under Sealed Orders, The Senator's Daughter, In Sight of St. Paul's, A Soldier of the Empire, and Sapho.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): McCloy Stock co. in Led Astray Feb. 28; large audience; excellent performance. McCloy Stock co. in The Galley Slave 7; large and pleased house. H. Spillman Riggs lectured to fair audience 1. McCloy Stock co. in A Night Off 14. Stephenson Quartette 17.

MIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Burrill Comedy co. Feb. 25-2, poor business. A Wise Woman 5, co. excellent; S. R. O. Haverly's Minstrels 8. Two Merry Tramps 9. The Game Keeper 11. Vanity Fair 14. Himmelein's Empire Stock co. 18-27.—ITEM: Burrill co. closed here 2, but will probably reorganize.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): J. F. Toole in Killarney on the Rhine and Rip Van Winkle 1, 2; fair houses; poor co. McCloy Stock co. in The Galley Slave pleased fair audience 4. Marion Wilson 5. McCloy Stock co. 11 and 18. The American Girl 13. Edward Frye, monologist, 16.

BRADY.—OPERA HOUSE (H. L. Moerhoff, manager): Wilson Theatre co. in The Lost Paradise, Forgiven, The Black Flag, The Fatal Card, Respectable People, and When London Sleeps 4-9; excellent performances; large audiences. Damon and Pythias (local) 16. J. F. Toole co. 18-20.

CHESTER.—OPERA HOUSE (Markley and Appel, lessees; J. M. Daly, manager): Uncle Rube (local) 1 pleased a large audience. Clay Clement in The New Dominion 2 deserved better business; co. excellent. The Real Widow Brown 4 amused a good house. Sis Hopkins 14.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Hillman co. 4-9 opened in Special Delivery to good house; pleasing performance, other plays: Charity Ross, A Hidden Past, Blackmail, Oliver Twist, and Miss Ray of Colorado. Morrison's Faust 16.

BEAVER.—ACADEMY OF MUSIC (John D. Mishler, manager): A Runaway Girl 1. Quo Vadis 2. Vanity Fair 4. Sag Harbor 5. Bright Side of Libby Prison 7.—GRAND OPERA HOUSE (George M. Miller, manager): The Real Widow Brown was well produced to large houses 7-9.

PITTSTON.—MUSIC HALL (C. C. King, manager): Martin's U. T. C. Feb. 28; crowded house; good performance. Hogan's Alley 8; fair house and performance. Joseph Kearney and the Major Sisters deserve mention. A Homespun Heart 8. Vera De Noie co. 18-23. Wills Brothers' co. 28-30.

SUNBURY.—OPERA HOUSE (W. C. Lyon, manager): The Missouri Girl Feb. 28; fair house; co. good. Franciscus, magician, gave fine entertainment 1 to small audience. Conroy, Mack, and Edwards co. 7-9. Lester Walter Stock co. 11-16. Old Arkansaw 21. Two Merry Tramps 25. Local minstrels 27.

PHILIPSBURG.—PERCE'S OPERA HOUSE (J. Albert Walton, manager): Conroy, Mack, and Edwards Feb. 28-2, opening to S. R. O. and continuing to large business. Plays: The Diamond King, A Daughter of Cuba, and All for Gold. Old Arkansaw 12.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Ben Ten Stock co. Feb. 25-2 presenting The Princess of Patches, The Black Flag, The Waifs of New York, Gettysburg, The Smugglers, and The Golden Giant; plays well acted, big houses. The Missouri Girl co. 5; large and satisfied audience.

WASHINGTON.—LAIRD THEATRE (F. R. Hallam, manager): Old Arkansaw 2; fair business. Two Merry Tramps 4; S. R. O.; fair performance. The American Girl 9. Secret Service 13. White's Faust 16. Haverly's Minstrels 18. The Game Keeper 20. Flanigan's Ball 23. Wilson Theatre co. 25-30.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): A Milk White Flag pleased large house Feb. 28. McCloy Stock co. made their initial bow here in The Galley Slave, pleasing large house. Hello, Bill 7. Gertrude Coghlan 9. Imperial Stock co. 11-16.

GREENVILLE.—LAIRD OPERA HOUSE (B. W. Holby, manager): The American Girl 1; satisfactory performance; small house. Vermont (local) 4, 5. Two Merry Tramps 6; fair performance and business. Quo Vadis 7. The Gamekeeper 12. Down Mobile 15.

BLOOMSBURG.—GRAND OPERA HOUSE (O. H. Gernert, manager): The Mathews and Bulger co. presented The Night of the Fourth 2; big business; good attraction. Sis Hopkins 11. Dutch Pinafore 12. The New Dominion 13. U. T. C. 15.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Quo Vadis 1; good performance; crowded house. Martin's U. T. C. 6; S. R. O.; audience pleased. The Sorrows of Satan 9. The Man from Mexico 12.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. E. Goldsmith, manager): Two Merry Tramps 1; good house and enjoyable performance. The American Girl 6. McCloy Stock co. 12 and 19. Thomas Jefferson 22.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Kilties' Band Feb. 28; fair business; excellent performance. On the Suwanee River 1; big house pleased. The Man from Mexico 11. Martin's U. T. C. 14.

CHAMBERSBURG.—COYLE THEATRE (R. S. Coyle, manager): Old Arkansaw 5. The American Girl 7. A Rag Time Reception 9 (canceled). Schiller Stock co. 11-16. Finnigan's Ball 18 (canceled). Two Merry Tramps 23.

SCRANTON.—EVERS' THEATRE (Thomas Boyd, manager): Alhambra Stock co. 2 canceled. McCloy Stock co. in The Galley Slave 9. Conner-Mayo co. 14-16.—ITEM: The McCloy Stock co. will appear here once a week hereafter.

WAYNESBURG.—OPERA HOUSE (J. W. Mannell, manager): Wilson Theatre co. closed an excellent week's business 2. Plays presented last part of week: The Two Orphans, Forgiven, The Black Flag, and A Fatal Card; co. well balanced.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Old Arkansaw Feb. 28; good performance; large audience. Quo Vadis 2; packed house; performance good. Adelle La Porte co. 4-9 opened in The Gambler's Wife and Master and Man; S. R. O.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): A Milk White Flag pleased good business 1. Eight Bells satisfied good house 2. Bennett-Moulton co. opened for a week 4 in Darkest Russia; good business.

WILKESBARRE.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Imperial Stock co. 4-9 to large houses in The Lost Paradise, Northern Lights, and In the Heart of the Storm; audiences pleased.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Martin's U. T. C. to good houses Feb. 22. The Missouri Girl 27; good performance and house. Franciscus, magician 4; excellent performance; fair house. Irving French co. 7-9.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Imperial Stock co. closed their week's engagement 2; good business. Elks' Minstrels 15, 16. King Dramatic co. 18-23.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Franciscus 5 canceled. Martin's U. T. C. co. 7; big business; performance satisfactory.

DUNMORE.—KANE'S THEATRE (John T. Kane, manager): A. and T. Biograph co. 1 pleased fair house. American Opera co. 6 canceled. Services and Baeuler's Vaudeville co. 16.

WYOMISSING.—GAMBLE'S OPERA HOUSE (Gamble and Downey, managers): Old Arkansaw 4; excellent performance; fair audience. Wilson Theatre co. 11, 12.

MOUNT CARMEL.—OPERA HOUSE (Robert Heberling, manager): The Night of the Fourth 1; good house; performance pleasing. Quo Vadis 5 canceled. Irving French co. 11-13.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Empire Stock co. opened for a week 4 to big business in Master and Man; co. good. Two Merry Tramps 11.

WASHTA.—OPERA HOUSE (Harry E. Carr, manager): Little's Players 7-9.—ITEM: Manager Carr has been spending the past week in Washington, attending the inauguration.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): McElroy Stock co. 1 in Led Astray; large and pleased audience. McCloy Stock co. 8 in The Galley Slave. Empire Stock co. 11-13.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Hello, Bill 1; good business. Two Merry Tramps 8. A Trip to Tramptown 12. Down Mobile 13.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Services and Baeuler's English Stars 1, 2; large and pleased audiences.

DU BOIS.—BULLER'S OPERA HOUSE (A. P. Way, manager): Chase Comedy co. (local) 8. Two Merry Tramps 13.

TORONTO.—OPERA HOUSE (A. C. Gilliland, manager): Germaine Caveny co. Feb. 28 pleased large audience. Spillman Riggs 14. Sevengala 18-23.

HANOVER.—GRAND OPERA HOUSE (Harry C. Nail, manager): Lorraine Hollis in Camille, Forget Me Not, and Jim the Penman, 14-16.

WEST CHESTER.—ASSEMBLY BUILDING (P. Beaumont, manager): Dark.—OPERA HOUSE (F. J. Painter, manager): Dark.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Tennessee's Pardner 5, excellent performance; good house.

JOHNSTOWN.—ARMSTRONG OPERA HOUSE (F. Vernon, manager): A Wise Woman pleased a small house 2.

SHIPPEN.—I. O. O. F. THEATRE (C. T. Carlson, manager): Two Merry Tramps 4 failed to appear.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): A Wise Woman 4; fair house. Gertrude Coghlan 15. Tim Murphy 23. Richard Golden 27.

KANE.—LYCEUM (A. B. Cohn, manager): Empire Stock co. Feb. 28-2 in Gettysburg, The Indian, and The Streets of New York; big business; co. good.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): Down Mobile 9. Carner Stock co. 11, 12 and 14, 15. Faust 16. Tim Murphy 22.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Patriello Concert co. 6; large and appreciative audience. Sticker's Minstrels (local) 15, 16.

BLOOMSBURG.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Hello, Bill 5; fair house; good performance. Two Merry Tramps 7. Faust 9.

LEWISBURG.—NEW OPERA HOUSE (H. E. Spyker, manager): Franciscus, magician, Feb. 27; good house; fine performance.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): A Homespun Heart 7.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Ball, Jr., manager): At Piney Ridge Feb. 28 to fair business; good performance. Robert B. Mantell in A Free Lance 5, crowded house; performance excellent. The Eleventh Hour 6; small house; audience pleased. Denman Thompson 7. The Heart of Maryland 11. In old Kentucky 12. Aubrey Stock co. 18-23. Hearts of the Blue Ridge 25. The Girl from Maxim's April 8. Side Tracked 9. The American Girl 12. When We Were Twenty-one 13.

WESTERLY.—ELIVEN'S OPERA HOUSE (C. E. Bliven, manager): Harcourt Comedy co. closed a successful week 2. Plays: Master and Man, Sapho, Knobs o' Tennessee, The Pay Train, Beacon Lights, O'Day the Alderman, The Prisoner of Andersonville, Blow for Blow, and The Gypsy Queen. Kilties Band was enjoyed by large audiences 6.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Margaret Dibdin Pitt Stock co. in Blow for Blow Feb. 28-2, fair houses; audiences pleased. The Factory Girl 4-6, average attendance; performance good. Monte Cristo 7-9.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Primrose and Dockstader's Minstrels 27; good performance; packed house. Leon Herrmann 1, large audience. The Burgomaster 6.

ANDERSON.—OPERA HOUSE (Evans and Brock, managers): The Mistaken Beauty (local) to S. R. O. Feb. 28, enthusiastic reception. Prince Pro Tem 18. Shubert Symphony co. 28. Barlow and Wilson's Minstrels 30.

SPARTANBURG.—OPERA HOUSE (May Greenewald, manager): Side Tracked pleased large audience 6. Van Dyke and Eaton co. 9. Pickard Opera co. 14. Carpenter's Quo Vadis 19. Walker Whiteside 20.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Leon Herrmann 2, pleased fair audience.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Sanford Dodge in The Three Musketeers Feb. 28, good performance, fair business. Mahara's Minstrels 7.

HURON.—GRAND OPERA HOUSE (Charles Loveland, manager): Mahara's Minstrels Feb. 25; fair house, performance medium. Niobe (local) 1, 2; good houses; fair performance. Sanford Dodge 4.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Ole Olson 5. West's Minstrels 8. Dixie Jubilee Singers 12.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): Anna Held in Papa's Wife 1, 2 pleased well filled houses. The Sign of the Cross 4-6 drew fair houses. Those deserving mention are Charles Dalton, Lillie Thorlow, Maud Warriaw, and Agnes Scott. When We Were Twenty-one (return) 7. The Princess Chic 9.—GRAND OPERA HOUSE (C. J. Boyle, manager): Boyle co. in The Little Minister 4-9, opened to well filled house. Ethel Barrington, Frank Melville, Morris McHugh, and J. K. Appleby deserve mention. A Child of the State 11-16.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Rupert of Hentzau to fine business Feb. 28. Howard Gould was much admired. Anna Held in Papa's Wife 28 packed the house. The Evil Eye 1, 2 failed to draw well to unusually poor. The Sign of the Cross 7-9.—GRAND OPERA HOUSE (A. E. Malloum, manager): The Hennessy Stock co. including Melbourne MacDowell, gave a splendid production of Fedora 4-9. Nettie Marshall in the title-role scored another hit. Theodora 11-16.

JACKSON.—GRAND OPERA HOUSE (W. C. Paris, manager): The Singing Skule (local) Feb. 26; full house. Field's Minstrels 1. S. R. O. The Evil Eye 4; good house; performance excellent. Night owls 11. A Brass Monkey 12. Farmer Dunn's moving pictures 13. The Man from Mexico 16.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A Trip to Tramptown failed to please small audience Feb. 21. Quo Vadis 27, 28, business good; satisfactory performances. Frank Daniels in The Ameer delighted a crowded house 4.

MURFREESBORO.—MASON'S OPERA HOUSE (Avent and Fox, managers): Uncle Josh Spruceby 1; good business; audience pleased.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Frank Daniels in The Ameer 2 delighted packed house.

TEXAS.

FORT WORTH.—GREENWALL OPERA HOUSE (Philip Greenwall, manager): Brannig Dramatic co. Feb. 25-2 finished a week in A Soldier's Sweetheart, Hazel Kirke, A Secret Enemy, and Just Before Dawn last part of week; well filled houses. Devil's Auction 28; full house; co. better than ever. The Man from Mexico with George C. Boniface, Jr., and strong support 1 to excellent business. Albini's Empire Vaudeville co. 2; fair house; fair performance.—ITEM: The dramatic work for the "Morning Register" is being done by Jeannette Woodward temporarily, with good results.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; C. Bergman, manager): Le Voyage en Suisse Feb. 25, 26; business fair; good co. and specialties. Quo Vadis (return) 27; good house. Brannig Dramatic co. 1, 2 presented Secret Enemy, Friends, and Just Before Dawn; business large. Arthur Roberts 4. Because She Loved Him So 5. Devil's Auction 6, 7. Baldwin-Melville co. 8, 9.

SAN ANTONIO.—GRAND OPERA HOUSE (David A. Weis, manager): Empire Vaudeville co. Feb. 25; fair attendance and performance. The Man from Mexico 26; large attendance, excellent performance. Le Voyage en Suisse 27, 28; small attendance; fair performance. Devil's Auction 3; packed house; good performance. Because She Loved Him So 7. Arizona 8, 9. Brannig co. 10-12. The Watch on the Rhine 13.—EMPIRE OPERA HOUSE (J. F. Arnold, manager): Arnold co. 6—indefinite.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, managers): Payton Sisters Feb. 18-20 in Because I Loved Her So, A Gigantic Liar, and A Wife's Secret to good business. Hoyt's Comedy co. 25-2 in The Great Diamond Robbery, A Southern Romance, East Lynne, A Man of the People, Young Mrs. Winthrop, The Two Orphans, and Dangers of a Great City; good business; co. fair. Edwin Rostell 4.

WACO.—AUDITORIUM (Jake Schwarz, manager): Edwin Rostelle in Richelieu Feb. 25; poor business; performance fair. Empire Vaudeville co. 26 canceled. Dr. Emil G. Hirsch on "Facts and Fictions About the Jews," 27; large audience. The Man from Mexico 28; fair house; amusing performance. Devil's Auction 1; large and pleased audience. Le Voyage en Suisse 2; poor house; production disappointing. Arizona 7. Because She Loved Him So 8.

DALLAS.—OPERA HOUSE (George Anzy, manager): Devil's Auction Feb. 27 drew a big house and gave a very creditable performance. Albini, with Billy Rice and other vaudeville artists, entertained good sized audience 1. The Man from Mexico with George Boniface, Jr., in leading role, did nice business 2. Le Voyage en Suisse 4. Arizona 5. A Hole in the Ground 8. Creston Clarke 9.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Baldwin-Melville co. to big business Feb. 28, presenting Nan, the Virginian, My Uncle John, A Soldier of the Empire, East Lynne, Only a Farmer's Daughter, All that Glitters is Not Gold, and Wicked London. Le Voyage en Suisse 1; satisfactory performance; large audience.

GALVESTON.—HARMONY HALL (David H. Davis, manager): Has been leased by David H. Davis, of Shreveport, and reopened 2-9 with the Brannig Dramatic co. A Wife Wanted and Friends were the bills, and were presented in a pleasing manner to large audiences.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): Krause-Taylor co. Feb. 25-2 in A Home Affair, Michael Strogoff, Rip Van Winkle, Dr. Jekyll and Mr. Hyde, A True Kentuckian, and The Colonel; good and pleased audiences. Arizona 12. My Friend from India 18. Creston Clarke 25.

PETERSON THEATRE (R. Peterson, manager): The Evil Eye Feb. 25; good business; performance good. Alberta Gallatin in Nell Gwynne 27; fine performance; small house. Arizona 2; large and enthusiastic audience. Payton Comedy co. 4-7.

WACO.—OPERA HOUSE (Henry W. Warden, manager): Edwin Rostell, presenting Hamlet and Richelieu Feb. 19, 20 to fair business 19, poor 20. Ewing-Taylor co., presenting Myrtle Ferns and Camille 28, to good business.

TEXARKANA.—HADEN OPERA HOUSE (James M. Drake, manager): Evil Eye Feb. 28; large and pleased house. My Friend from India 2; good business; excellent performance. Albini's Vaudeville co. 5. Edward Rostell 7. The Man from Mexico 8.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): Alberta Gallatin in Nell Gwynne Feb. 25 to good business. Miss Gallatin's work is admirable. Arizona 28 drew well and was creditably presented. The Watch on the Rhine 21.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Edwin Rostell 1, 2 in Hamlet, King Lear, and Richelieu to fair business. My Friend from India 4. Si Perkins 6.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rodd, manager): The Man from Mexico Feb. 26; pleasing performance; good business. Devil's Auction 2; good performance; heavy business.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Devil's Auction 2; fair production; fair business. My Friend from India 5. The Man from Mexico 7. A Hole in the Ground 9.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Bevans, manager): Rooney Boys' Concert co. Feb. 25 to good house. Devil's Auction 27; large and pleased audience. Arizona 6.

DENTON.—WRIGHT OPERA HOUSE (Wright Opera House Co., lessees; Charles H. De Donahower, manager): Miss Topsy-Turvy 5.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Ex-Governor Hubbard 1; good business. Ewing Taylor co. 11-16.

EL PASO.—MYERS OPERA HOUSE (W. L. Rogers, manager): The Steam Laundry Feb. 25; good house. Brenders co. 18-23.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Arizona Feb. 27; full house; performance pleasing.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Edwin Rostell Feb. 26. Si Perkins 27. Kellar Comedy co. 7-9.

SAN ANGELO.—OPERA HOUSE (George Bond, manager): Dark.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Si Perkins changed date from 5 to 7.

WAXAHACHIE.—OPERA HOUSE (Henry W. Warden, manager): Dark.

PITTSBURG.—OPERA HOUSE (J. F. Reynolds, manager): Dark.

NACOGDOCHES.—COLUMBIA OPERA HOUSE (Blanchard and Andrews, managers): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Way Down East Feb. 25-2 pleased packed houses.—NEW GRAND THEATRE (M. E. Mulvey, manager): Ralph E. Cummings Stock co. in Idaho Feb. 25, The Little Minister 26, Nell Gwynne 27, and Idaho 27, matinee. This ended their engagement at this house. They will now go on the road, presenting The Little Minister and Nell Gwynne. Business improved during latter part of engagement. The Telephone Girl 28-2, light business, co. much better than play. Louise Lewis and Mabel Hite were very good. Grau Opera co. 4-9.

PARK CITY.—DEWEY THEATRE (E. J. McLaughlin, manager): Knobs o' Tennessee Feb. 26 pleased good house. Eugenie Blair 8. The Eleventh Hour 14. The Star Boarder 21. Rosco and Holland's Minstrels 26.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Knobs o' Tennessee Feb. 25, good house; fair performance. Eugenie Blair 4. The Little Minister 6. The Eleventh Hour 9.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Wilson, manager): Jefferson De Angelis 2 in A Royal Rogue, crowded house, S. R. O. Bennett-Moulton co. 4-9, good co. and business. Repertoire: Darkest Russia, The Lost Paradise, Shadows of a Great City, A Daughter of the South, Wicked London, The Spoilers, Life, A Prisoner of Algiers, The Pawn, Bought, When We Were Twenty-one, The Hell Cat, A Day and a Night, The Rightmarks, A Bunch of Keys, A Poor Relation 19. The Prisoner of Zenda 20, Uncle Josh Spruceby 23.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): When We Were Twenty-one 14. Uncle Josh Spruceby 15. A Bunch of Keys April 2. MUSIC HALL: Concert and Lecture Course: Dr. Frederick Palmer, lecturer Feb. 28, good [illegible]

[illegible]

PRINCETON.—[illegible]

RENOVO.—[illegible]

READING.—[illegible]

VIRGINIA.

PETERSBURG.—[illegible] William E. [illegible] Feb. 25-2 [illegible] Prince in The [illegible] Wife, and The [illegible] pleased audiences. Quo Vadis [illegible] excellent performance.

DANVILLE.—[illegible] Mary, mating [illegible] to S. R. O. in A Parisian [illegible] Friends, Woman Against [illegible] Home, and Across the Track [illegible] Side Tracked 1.

NORFOLK.—ACADEMY [illegible] Lotta Bessey Princess [illegible] to packed house Feb. 22 [illegible] Burgomaster 4 big business. Quo Vadis [illegible] O.; performances fair.

SUFFOLK.—CITY HALL THEATRE (H. C. Elam, manager): Packard Opera co. in Prince Pro Tem Feb. 19; fair business. Phoenix Band and Miller orchestra (local) 22, packed house. Gorton's Minstrels 29.

RICHMOND.—ACADEMY OF MUSIC (Thomas C. Leath, manager): Primrose and Dockstader's Minstrels pleased large audience 1. The Burgomaster was enjoyed 2 by large audiences. Quo Vadis 8.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Quo Vadis 1; large house; first-class performance. Leon Herrmann 7. Walker Whiteside 20.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): A Trip to Countown 1; topheavy house; performance excellent. Walker Whiteside 11.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Quo Vadis 2, S. R. O.; performance fine.

WASHINGTON.

TACOMA.—THEATRE (Carl Heilig, manager): The Prisoner of Zenda Feb. 23, large attendance; co. and play well received. Murray and Mack 25 in Shooting the Chutes, good house pleased. Eugenie Blair in Carmen 28, attendance light. Miss Blair as Carmen received deserved compliments. Leonora Jackson 28, audience large and pleased. Sousa's Band 24, good music, full house.—EVERETT THEATRE (Dean E. Morley, manager): The Star Boarder 24-26, lots of bookings, good attendance. The Angel of the Alley 1-3 is drawing well.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Shooting the Chutes 25, fair performance; good business. Sousa's Band 1, excellent entertainment, crowded houses. Mrs. Fiske 4, 5.—ITEM: The advance sale for Mrs. Fiske indicates crowded houses. Messenger boys were employed to remain over night at box-office 1, 2 in order that choice seats might be secured.

WALLA WALLA.—NEW WALLA WALLA (Geo. C. F. Van De Water, manager): Griffith, hypnotist, played to good business Feb. 25-2; performance pleased.

BELLINGHAM.—GRAND OPERA HOUSE (J. H. Stenger, manager): A Lady of Quality Feb. 26, fine co.; business good. The Prisoner of Zenda 1, full house; everybody pleased.

WEST VIRGINIA.

WASHINGTON.—OPERA HOUSE (J. M. Barrack, manager): Barlow's Minstrels 2, packed house; good performance. Lost in Egypt 4; fair performance; audience small. Co., having an open date, presented A Fool for Luck 5, but were again handicapped by bad weather. Carroll Club Minstrels, of Wheeling, auspices Elks, 9. A Breezy Time 15.—ITEM: Lew Baldwin, of Barlow's Minstrels, was ill with grip while here.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Columbia Comic Opera co. 25-2 in La Mascotte, Fra Diavolo, Said Pasha, Girl in Green, The Bohemian Girl, and The Two Admirals, large houses; good performances. The Power Behind the Throne 4; large and appreciative audience. The Belle of New York 11. Oriental Burlesquers 3. Thomas Jefferson 14. Mistress Nell 18. A Breezy Time 21.

HUNTINGTON.—OPERA HOUSE (Charles A. Feinler, manager): A Man from the West 5; topheavy house. The Belle of New York 14. Secret Service 16.—GRAND OPERA HOUSE (Charles A. Feinler, manager): A Young Wife 28-2, good business. Schiller Stock co. 4-9 in A Soldier of the Empire, East Lynne, Monte Cristo, and Taken from Life; good business. Klimt-Bearn co. 11-16.

BOSTON.—THE CAMDEN OPERA HOUSE (George A. Finster, manager): Amazon Brothers' Comedy co. in Down in Dixie Feb. 27, 28, were greeted by good houses; audiences pleased. Brown from Boston 4. American Girl co. 15. A Breezy Time 18.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): A Breezy Time 2; good performance to nice business. A Trip to Countown 7. Side Tracked 12. The Frolics of Satan 20. The Sunshine of Paradise Alley 27.

SISTERSVILLE.—AUDITORIUM THEATRE (H. W. McCoy, manager): Barlow Minstrels 5; fair house; satisfactory performance. Klimt-Bearn co. 18-23. Barbara Frietchie 28. Helm's Musical Festival (local) April 3.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Thomas Jefferson in Rip Van Winkle 9. Barlow's Minstrels 11. Walker Whiteside 22, 23.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (L. S. Horner, manager): Dark.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Lost in Egypt 7.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Red Cat Feb. 25 to fair house. Dr. E. Lane, local hypnotist, gave his first exhibition 27 to good house. Charles Wood, entertainer, 28 to S. R. O. The Doctor's Warm Reception 4; good house, play fair. A High-Toned Burglar 12. Thomas Q. Seabrooke 15. Kelly and Wood 18-20. Uncle Josh Spruceby 25. Ole Olson 29.—ITEMS: Ruby Garlick has joined the Schubert Lady Quartette.—Dr. E. Lane and Professor Arensmeyer are about to take the road to give exhibitions in hypnotism.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Harry Corson Clarke co. 2 in What Did Tomkins Do; fair performance; good house. Mr. Clarke himself was unable to appear on account of illness. Otis Skinner in Prince Otto 4; excellent performance; S. R. O. Frederick Warde 6. Theodora S. Murray and Mack 15. Thomas Seabrooke 18. The Heart of Chicago 22. The Span of Life 23. The Hottest Coon in Dixie 25. Beach and Bowers' Minstrels 28. A Stranger in a Strange Land 30.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. E. Haber and H. E. Potter, managers): The Doctor's Warm Reception Feb. 27 pleased a fair sized audience. Murray Comedy co. 28-2 in The Senator's Daughter, Sapho, and A Bachelor's Ward; business good. Frederick Warde in The Duke's Jester 9. Beach and Bowers' Minstrels 16. A Stranger in a Strange Land 23. The Heart of Chicago 29.

RACINE.—BELLE CITY OPERA HOUSE (

[illegible] OPERA HOUSE (G. [illegible] Winter in a Strange Land [illegible] 25.

[illegible] OPERA HOUSE (Joe Rhodes, [illegible] Home 3, good house; per. The Belle Boy 10.

[illegible] THEATRE (J. Strasilipka, manager) [illegible] opera co. in The Idol's Eye 3; fair [illegible]

GARAND. THE GRAND (F. E. Shults, manager): The Red Cat to fair audience 4. The Heart of [illegible] Beach and Bowers' Minstrels 14.

GREEN BAY. THEATRE (J. B. Arians, manager): Otis Skinner in Prince Otto 5 pleased large audience. Frederick Warde 7. The Red Cat 10.

MANITOWOC. TURNER'S OPERA HOUSE (Edwin Zander, manager): Dark. OPERA HOUSE (Stephen Kosnik, manager): The Red Cat 8.

WYOMING.

LARAMIE. MANAGER OPERA HOUSE (William Murpurgit, manager): Knobs o' Tennessee 1; excellent co.; good business. Uncle Josh Spruceby 9. Gran Opera co. 14. OPERA HOUSE (H. E. Rees, manager): The Little Minister 2.

RAWLINS. OPERA HOUSE (Louis Schunk, manager): Knobs o' Tennessee Feb. 28; fair house; performance poor. The Little Minister 4. Gran Opera co. 12.

CHEYENNE. OPERA HOUSE (Stable and Keller, managers): The Little Minister 1. Human Hearts 4; pleased a small house. Leonora Jackson 9.

CANADA.

CHATHAM, ONT. GRAND OPERA HOUSE (James F. Cairns, manager): Young Opera co. made a decided hit Feb. 2-2; excellent business. Repertoire: Said Pasha, La Mascotte, The Two Vagabonds, Olivette, and Rip Van Winkle. This is John E. Young's home, and his friends greeted him warmly. Robert Lett, Byron Bronti, Frank Talifero, Minnie Jarbeau, Bertie Dale, Ethel Johnson, and Pearl Roberts are worthy of mention. Harmer's Ladies' Mandolin Orchestra 8. Harold Jarvis 19. Frederick Warde 21. Armstrong Concert co. 22.

OTTAWA, ONT. RUSSELL THEATRE (Dr. W. A. Browne, manager): Lost River 4-6 opened to full house; excellent co.—GRAND OPERA HOUSE (Joseph Frank, manager): Fogg's Ferry 4-9; excellent performance; big audiences. Valentine Stock co. 11-16.—ITEMS: The Russell Theatre has been leased for three years to A. J. Small, manager of the Grand Opera House, Toronto. Mr. Small will take possession September next.

LONDON, ONT. OPERA HOUSE (Alexander Harvey, manager): Fenberg Stock co. 4-9 opened to full house, followed by fair business. Plays presented were: Roanoke, Knobs o' Tennessee, Michael Strogoff, and Why Jones Left Home (All the Comforts of Home); the co. is composed of good people, and the plays were well costumed and mounted; pleasing audiences. Sherman's moving pictures of the Queen's funeral, etc., 11, 12. Frederick Villiers, lecturer, 13.

LINDSAY, ONT. ACADEMY OF MUSIC (Fred Burke, manager): Kraws, the Esquiman Feb. 12; crowded house; entertainment interesting. Marks Brothers 18-23 in The Sultan's Daughter. An Irish Hero, Jerry, the Tramp, East Lynne, The Irish Detective, and The Soldier's Sweetheart; performances good; big business. Canadian Jubilee Singers 4; good performance; fair house. Kinetoscope 6, 7.

ST. CATHARINES, ONT. GRAND OPERA HOUSE (C. H. Willson, manager): Willis Brothers' co. in Two Old Cronies and In Atlantic City 1, 2; performances good; fair business. Haverly's Minstrels, featuring George Wilson, played to capacity 5; performance fair. Frederick Villiers 8. Empire Opera co. 9.

WINNIPEG, MAN. THEATRE (C. P. Walker, manager): The Christian Feb. 25, 27; S. R. O.; performances enjoyed. Julia Stuart and Lionel Adams deserve special mention. Cyclograph 28; entertainment poor; 1, 2 canceled. Sousa's Band 5. A Brass Monkey 8, 9. Mrs. Fiske 12, 13. Neil Burgess 20. The Prisoner of Zenda 26, 27.

HALIFAX, N. S. ACADEMY OF MUSIC (J. D. Mechalfe, manager): W. S. Harkins' co. in Magda Feb. 28; Miss Bonstelle in title-role and A. H. Stuart made hit; the co. gave splendid production of Twelfth Night 4; Jessie Bonstelle was a fine Viola and Emmet King's Malvolio was of the best.

VANCOUVER, B. C. OPERA HOUSE (Robert Jamieson, manager): The Prisoner of Zenda Feb. 27; excellent performance; S. R. O. Mrs. Fiske 1. Daniel Sully 19.—THEATRE ROYAL (Lucas and Sharp, managers): Dark.—CITY HALL: Colored Aristocracy 25, 26.

BRANTFORD, ONT. STRATFORD'S OPERA HOUSE (R. W. Tuttle, manager): McDonald's Motion Pictures 4-6. Young Opera co. in Said Pasha, Olivette, Erminie, The Chimes of Normandy, The Lily of Killarney, The Mascotte, The Bohemian Girl, Giroflé-Giroflá, and Fra Diavolo 11-16.

ST. JOHN, N. B. OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in David Garrick, Young Mrs. Winthrop, and The Merchant of Venice Feb. 26-2; business good; performances excellent. Madame Albani 8.—MECHANICS' INSTITUTE (R. J. Wilkins, manager): Dark indefinite.

GALT, ONT. SCOTT'S OPERA HOUSE (R. McMillan, manager): Harold Jarvis and George Fox Concert co. Feb. 28; large house; good performance. Said Pasha 5 canceled. Cox Brothers' Concert co. 7, 8. The Falls Hypnotic Vaudeville co. 11-16.

BELLEVILLE, ONT. CARMAN OPERA HOUSE (Fred Adams, manager): Kellerin, hypnotist, 1, 2; fair performance; poor business. Pauline, hypnotist, 7-9. Canadian Jubilee Singers 12. A Homespun Heart 5 failed to appear.

ST. THOMAS, ONT. NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): Young Opera co. 5-9.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

PETROLIA, ONT. VICTORIA OPERA HOUSE (Dunlop and Hitchcroft, managers): Garnico Minstrels (local) Feb. 14. Jennings and Taylor, hypnotists, 15, 16.

KINGSTON, ONT. VICTORIA THEATRE (D. P. Branigan, manager): Kinetoscope pictures of Queen's funeral 8, 9. Marks Brothers' co. 11-23. A Romance of Coon Hollow 18 canceled.

GUELPH, ONT. ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): Cox Brothers' Moving Pictures 4; big house. Pauline, hypnotist, 11-13. Fenberg Stock co. 14-16.

(Received too late for classification.)

CALIFORNIA.

SACRAMENTO. CLUNIE OPERA HOUSE (R. White, manager): Sousa's Band Feb. 24 to S. R. O.; excellent performance. Uncle Josh Spruceby 25; fair house and performance. Louis James and Katherine Kidder in A Midsummer Night's Dream 27, 28; good business; scenery and performance excellent. Valentine Abt gave a mandolin recital at Y. M. C. A. Hall to packed house.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Louis James and Katherine Kidder in A Midsummer Night's Dream Feb. 19; S. R. O.; pleased audience. Sousa's Band 20; S. R. O.; fine programme; enthusiastic audience. A Breezy Time 25, medium house; entertainment fair.

FLORIDA.

KEY WEST. SAN CARLOS OPERA HOUSE (O. Charles Ball, manager): Side Tracked Feb. 21-23; fair business; performance pleased.—ODD FELLOW'S THEATRE (Desmond Fuller Stock co., continue their indefinite engagement). Last week's bills: The Octoroon, Kidnapped, and Lost in London. Week 2: The Musketeers.—LA BRISA VAUDEVILLE PALACE (William G. Nasmith, manager): This house continues to grow popular. Reed and Meek, the Martinellas, etc., 4-9. The Jarretts close this week.—ITEM: Trainor and Chisom have joined the Desmond Fuller co.

OCALA. MARION OPERA HOUSE (J. W. Sylvester, manager): Damon and Pythias Feb. 13. Brown's in Town (local) 16.

GEORGIA.

AUGUSTA. GRAND OPERA HOUSE (W. L. Brenner, manager): Uncle Clayton co. Feb. 28-2 (return) in A Waif in New York, Why Jones Left Home, Fron Fron, and A Midnight Masquerade; good business, pleased houses. A Brass Monkey 20.—WALKER HALL: Clinton E. Lloyd 27 in Hamlet, monologue; pleased fair house. Frederick E. Brooks 7.

GRIFFIN. OLYMPIC THEATRE (J. W. Graham, manager): Side Tracked co. 2; fair house; performance fair.

IN OTHER CITIES.

(Received too late for classification.)

LOUISVILLE.

The Marguerita Sylva Opera co. presented The Princess Chic at Macauley's 4-6, creating a most favorable impression. The chorus, costuming and scenery call for especial commendation. High-class work was done by the principals, Marguerita Sylva, Hubert Wilke, Walter Lawrence, J. C. Miron, and Isabelle Underwood. C. H. Yale's The Evil Eye commences a three nights' engagement 7, and will be followed by Robert Downing in repertoire.

The Avenue Theatre offered a strong attraction week commencing 3 with the sensational melodrama, The Bowery After Dark, introducing Terry McGovern, the pugilist. The attendance was large and the audience enthusiastic. A Hot Old Time follows.

At the Temple the Meffert-Eagle Stock co. scored another success with Unknown. The entire co. had well-fitting parts. The vaudeville feature of the entertainment was furnished by the three Renos, the polyscope, and Lorenz and Halpin. Davy Crockett will be the bill week 11.

Coming attractions at the Auditorium and the Chicago Orchestra, direction of Theodore Thomas, 12, 13; and Sousa and his band.

A notable amusement event will be the engagement of the Bernhardt-Coquelin co. at Macauley's, which is announced for 18.

The minstrel entertainment given by the Newsboys' Band for the benefit of their Home 2 was a success, from both a pecuniary and artistic standpoint. These boys, notwithstanding their youth, are veterans of the Spanish-American war, having seen service in Cuba. A mild sensation was occasioned by a slight fire that occurred at the Avenue 2. Considerable excitement prevailed for a short time, principally in the upper portion of the house; but the action of the cooler-headed people in the audience prevented serious damage being done.

Madeline Lack-Lyman, lately of the Meffert-Eagle Stock co., will give instruction in elocution and prepare pupils for the stage.

J. E. McElfatrick, a member of a New York firm of theatrical architects, is in the city visiting friends; this is his old home.

Jackson Smith, who recently resigned as Division Passenger Agent of the L. & N. R. R., is well known in the theatrical profession. He was at one time associated with Fritz Staub in the management of theatres at Knoxville, Nashville and Memphis.

CHARLES D. CLARKE.

SEATTLE.

At the Seattle Theatre Feb. 22 Eugenie Blair, with John Carew as leading man, pleased large audiences in A Lady of Quality and Carmen. Carmen had never been done here before, except as an opera, and created unusual interest. Mrs. Fiske opens 25 in Becky Sharp, repeating it the following night, and closing in Tess of the D'Urbervilles 27. This is the event of the local dramatic season, and the Seattle will be packed at each performance. Sousa's Band 28. Leonora Jackson concert matinee 1. The Prisoner of Zenda 3-5. Under the Red Robe 7-9.

The Angel of the Alley 17-23 played to average business at the Grand Opera House. Pawn Ticket 210 24-2; fair performance. Edward F. Davis' U. T. C. 3-9 ends the Winter season at the Grand. The Spring season opens 10, with The Little Minister, followed by Nell Gwynn.

Murray and Mack in Shooting the Chutes did an unusually large business 24-2 at the Third Avenue Theatre. The McPhee and Downie co. opened a week of repertoire with Held in Slavery 24; performance and co. fair. Howard and Doyle's co. in Held by the Enemy week of 3.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Allt, Annie, Myrtle Arlington, Phyllis Ashcourt, Marion W. Austin, Mlle. Adgie, Jack and Maud Allison, Mori Ackman, Grace Adams, Lillian Alwood, Ida Adair, Frances Arthur, Marie Allen, Maud G. Aldrich, Lucia Angela, Ella Altman.

Bier, Dollie, Sylvia Bidwell, Marie Buchanan, Ella Baker, Viola Bancroft, Hattie Bernard, Mrs. Frank Bates, Ina Breyer, Mrs. E. L. Butler, Lizzie Booth, Rose Barrington, Elizabeth Berkeley, Laura Edythe Burt, Mrs. Martin Bennett, Ella Butler, Blanche Burton, Laura Bailey, Helen Berthelt, Jennie Barry, T. De Brisacc, M. Brooks, Jessie Bonstelle, Emilie Beaupre, Lillian Bruce, Maud Bagley, Johnstone Bennett, Etta Butler, Mrs. Garrison Ball, Helen Bertram, Mrs. Clement Biddle, Inez Barbowe, The Misses Beaumont, Jessie Burnett, Anna Boyd, Mildred Burnham.

Converse, Alberta, Harriett Clark, Isabel Coolly, Marie Carlton, Maggie Cline, Gertrude Coghlan, Ellen Cummens, May Coolidge, Helen Corlett, Ruth Chandler, Una Clayton, Bennie Cibbis, Rose Coghlan, Eleanor Carey, Nathalie Claire, Eleanor Cowper, Edith Curtis, Sylvester Cornish, Dorothy Cope, Mrs. John Crockett, Gertrude Corbett, G. Caine, Eva Cornish, Lila Converse, Dorothy Chorpenning, Emma Curran, Florence Corrigan, Mary Condon, Harriett Clevenger, Charlotte Crane, Mabell Cameron, J. Courthope, Mrs. Geo. Crowe, Nelle Castle, Mabel Conquest, Catherine Countess, Corinne Curtis, Edith Clark.

Duncan, Sarah, Ruth De Lisle, May Donohue, Minnie Delmont, Elizabeth Debey, Emma Desmond, Helen S. Dodge, Fatmah Diard, Fay Darling, Estelle Dale, Marie Dendi, Mrs. Sidney Drew, Julia Dean, Billie Deaves, La Belle Duzie, Onoenie Davis, Maude Reese Davies, Clara Dickey, Mildred Howard De Grey, Belle Darling, Helene Dupont, Josie De Witt, Madge Dean, Gracia De Foy, May Nibbo Drew, Nellie De Consin, Mrs. J. H. De Wolfe, Marie Davies, Pauline Davidson.

Ezler, Carrie, Mary Emerson, Florence Evans, May Eddyson, Irene Egan, Maud Elmer, Thelia Evans, Jenny Eddy, Bertha Earl, Meridene Esmond.

Franee, Elenor, Minnie Forbes, Grace Fleming, M Ferguson, Anna Eva Fay, Eleanor Falk, Gail Forrest, Fannie Fields, Lois Fuller, Nellie Floride, Marie Folson, Pearl Ford, Nettie Freeman, Eleanor Franklin, E. C. Freeman, Marie Florence, Minna Ferry.

Gibbons, Edith, Beatrice Gambler, Helen Maud Granger, Daisy Greene, Lillian Guest, Kath. K. Golden, Minnie Gazelle, Lucy P. Goff, Olive Gates, Frances Gale, Marion Giroux, Hattie Goodhart, Sadie A. Gerard, Nellie Granville, Florence Goodman, Florence Gerald, Helen Gordon, Evelyn Gordon, Frances Gerard.

Hendey, Edith, Ethel Heywood, Mrs. S. L. Hunt, Maud Hoffman, Margaret Hastings, Margaret Hayward, Amy Hamlin, Mrs. Walter S. Hale, Maud Harrison, Agnes Herndon, Nellie Hawthorne, Blanch Holt, Helen Avery Hardy, Rita Harlan, Anna Hickish, Annie Harrigan, Ceni Havre, Edith Henkle, Agnes Huntington, Grace Hunters, Grace Hayes, Josie R. Haywood, Mrs. Chas. J. Harris, Edith Hart, Edith V. Hiller, Pauline Hall, Mayme Allen Hahn, Lillian Hoffman, Florence Hawkins, Ada Head, Effie Hamilton, Frances Head.

Irish, Annie, Nellie Ide, Flo Irwin.

Johnston, Mrs. R. E., Marie Jansen, Helen Jones, Gladys Judson, Kath. Jameson, Ellis Jeffreys, Josephine Jacoby, Cecil Jefferson, Alice Judson.

Klinger, Jane, Helen Kirby, Willette Kershaw, Beatrice Kean, Dorothy Kendall, Salome Kingsley, Sue Seymore Kennedy, Adelade Kerin, Mrs. J. F. Kelly, Maude Knowlton, Lydia Knott.

Lessing, Madge, Ida Lester, Mary E. Lester, Leona Linstead, Marie Langdon, Jeanette Lewis, Carrie Louis, Belle Latone, Bertha La Trantz, Mrs. H. Lindlington, Amy Lee, Eleanor La Salle, Mrs. Wilfred Lucas, Rose Lucier, Cassie Larson, Elizabeth Lee, Carolyn Lawrence, Inez Lee, Emily Lytton, Nellie Lindroth.

Martell, Annie, Helen Marvin, Maud Mason, Louise Montrose, Odiela May, Daisy Miller, Miss Manley, Louise Meredith, Agnes Mahr, Lillian Mortimer, Lillian Maynard, A. Marshall, Meta Maynard, Madge Maitland, Anna Mayno, Abbie Meege, Julia Morrison, Grace F. Marix, Constance Morris, Eleanor Merron, Bertha May, Janet Melville, Edna Murrilla, Rosabel Morrison, Hattie May, Martha Morton, Madeline Matti, Mrs. Murphy, Olive May, Lottie Martin, Carolyn McClaine, May McCabe, Wilhelmina MacDowell, Irene Mackey, Anna McNab, Gertrude MacNiell, Angela McCaull, Mrs. Harry MacFayden, Mrs. Bartley McCullum, Carolyne McLean, Agnes McCarthy.

Netherside, Olga, Alice Newton, Lulu Nichols, Francis Nelson.

Owen, Margaret Dale, Laura Oakley, Ann O'Keef, Angela Ogden, Rita O'Neal.

Purdy, Mrs. De., Ethel Parmenter, Papinta, Mabel Paige, Alice Phoenix, Flora Parker, Edna Phillips, May Porter, Jessie Padgham, Ethel Paine, M. Pavey, Irene Pery, Nellie Plummer, Isabel Pengra, Georgia Powers.

Rowan, Lansing, Ruth Ralston, Ellen Rowland, Adele Ritchie, Lyda Richards, Mrs. J. J. Ryan, Helen Ryder, Helen Reimer, Clara Randall, C. Randolph, Cora Ricardo, Miss Reeves, Dorothy Rosemore, Julia Ralph, Bessie Radcliffe, Florence Roberts, Adele Rafter, Gertie Reynolds, Mattie Rooney, Mrs. E. V. Reynolds, Esther Ruinero, Clara Rainford, Ethel Raymond, Ethel Robinson.

Sloum, Jeannette, Minnie Seligman, Minnie Searles, Minna Stone, Helene Smith, Marguerite Sylvia, Anna Staudon, Louise F. Stone, Helen Singer, Virginia Seymour, Miss Scott, Josephine Stanton, Grace Sherwood, Jennie Satterlee, Florence Stone, Marie Shotwell, Mrs. Geo. S. Spencer, Eva Stetson, Edith Scott, Marie Sylvia.

Trendwell, Marcia, Clara Throop, Emma Thompson, Lizzie Truax, Jeannie Fowler, Mrs. Selby Topsfield, Alice E. Truedell, May Templeton, Rose Tiffany, Mrs. Townsend, Dolly Theobold, Alice Thompson, Adelaide Thurston.

Von Titze, Baroness, Jeanette Virgin, Victorelli, Anette Vincene, Maia Von Weggern, Queenie Vassar, Jessie Villars, Pearl Van Nesse.

Washburn, Rena, Lucy White, Adelaide Worth, Francis Whitehouse, Emma Wills, Kittie Willard, Hattie Williams, Jessie Wallace, Ida Werner, Ella Wilson, Bertha Wilser, Laura A. Wise, Stella Wiley, Lillian Whiting, Josie Woods, Kitty Wolfe, Helen Mar Wilcox, E. Wutzinger.

Yale, Nellie.

MEN.

Andrews, Frank, Cortland Auburn, Rub. Anderson, Richard G. Arthur, Chas. Allan, Ray Aldrich, Fred Adams, C. A. Arthur, Joseph Arthur, J. M. Albough, Maclyn Arbuckle, Douglas Ancelon, Dorrit Ashton, Sale Ausbuch, Van Burt Adams, Herbert Ayling, Joseph Allenton, W. J. Adams, American Comedy Four.

Byrne, John H. W., Ed Bellew, Joseph Burns, Fred Burt, Dan Brewer, J. A. Brosius, Aubrey Boucicault, Lee Beggs, C. H. Burroughs, Willard Blackmere, Chas. Barrhett, Edward Braden, J. T. Bannon, Chas. F. Brown, Ernest Bond, Paul Bloom, Chas. Bowers, Burton Booth, Brunage and Clark, Henry Bergman, L. F. Barlowe, R. H. Barlow, Clement Bainbridge, B. A. Bonta, L. D. Beckley, Arthur Brown, Frank Beamish, Maurice Barrymore, Philip Bossey, Chas. Barry, Julius Bushburn, Geo. A. Beam, Orlando Battalia, Tom Breen, Geo. Baker, J. Stuart Brodbeck, Franklin Brooks, John Bragg, Lawrence Barbour, Lees Blanchard, J. F. Burrill, Frank W. Bryan, H. W. Becker, M. Bertram, Therlow Bergen, Fred E. Beane, R. Fibbs, Albert Brown, Geo. Broderick, Chas. A. Bigelow, Robert C. Bell, J. F. Byrnes, Harry Beckam, Frank Bangs, Joe Buckley.

Coombs, S. W., Joe Clifton, Wm. Carroll, John D. Cloe, Geo. Clarke, Thos. Coffin Cooke, S. Hastings Clawson, W. C. Craine, Clement Cochrane, Webb Clayton, Francis Clarke, Ed R. Carlton, Phil E. Collins, Frank Curtis, Jos. P. Corr, H. G. Carlton, W. C. Cunningham, Bert Cameron, Chas. Canter, Lincoln J. Carter, Clay Clement, John Cumberland, Chas. E. Cook, Billy Courtright, Jas. B. Curran, Harvey J. Clarence, Geo. Considence, R. Coulter, G. C. Colby, Mat Curtiss, Francis Cambelle, Allen Curtis, Chet. Crawford, Samuel J. Colt, J. Calvin Cavenaugh, Eugene Clark, H. R. Clarens, H. L. Courtney, Frank Cahill, Clarence Coldren, Jas. Phillen Cuddy, J. P. Carroll, J. E. Caven, Will Chapman, C. Hadden Chambers.

Daily, T. D., Dickson and Mustard, Dore Davidson, Frank De Vernon, Jos. Dickson, John Davidson, Thos. Dickson, H. Gratton Donnelly, Chas. Dittmar, James Durkin, Sidney Drew, Harry Dull, Edmond Day, Ed Davenport, John Dorin, John C. Dixon, Walter Daly, Alfed Davies, Fred Dixon, Will Deshon, David De Wolf, Chas. Dox, Wm. W. Dunn, Ed Davies, Ralph Dean, R. C. Du Barry, Oscar Dane, Fred Du Bois, Maxim De Gross, Lewis Donnazetti, John T. Dillon, R. Dean, Allen Davenport, Herbert E. Denton, Harry Driscoll, Robt. Downing, Hal C. Dunn.

Evans, Dan, Harrison Elmer, Edward Emery, Edward Everett, Fred Eckhart, Schnitz Edwards, Eckert Beck, Clinton Elder, Howard Elmore, John Edwards.

Fieldhag, W. J., Edwin Fowler, C. P. Crocker, R. L. Forrest, Wm. J. Flagg, Ned P. Fowler, Field and Devoe, Clyde Fitch, E. Fuller, Chas. Hilliard Fleming, Ernest Fisher, E. E. Fitz, Carroll Fleming, Jos. W. Frankel, Chas. L. Fallen, Geo. M. Fernberg, Chas. Fuerz, Wm. Francis, Chas. Fulton, Ray Foster, Fitzgerald Murphy, Robt. A. Fischer, Perkins D. Fisher, Neil Florence, Sam Fox, Walter J. Floyd, Cornelius Fellows, Frank B. Fanning, Geo. Field, W. E. Ferguson.

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Mr. Brandhurst's farce has been seen by Kansas City audiences several times before, but the ludicrous situations bear repeating—especially when Miss Berkeley is Lavina Duly, "secretary of the Cook Ladies' Union."—*Kansas City Star.*

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The Hoboken *Observer*, March 1, 1901.—In the character of Noah Vale, the poor, but proud young inventor, Mr. Bass achieved a complete success. He is an artist of the same quiet methods of Sol Smith Russell, his magnetism, facial expression, quaintness of manner and dry sense of humor making a decided impression on the audience. It was a performance that gave genuine pleasure to the audience, who bestowed upon the star and his support a generous amount of applause. The audience went even further and honored Mr. Alden Bass, the star, by repeatedly recalling him until he was compelled to make a speech.

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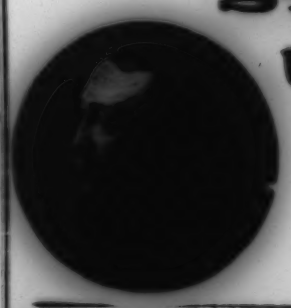

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